

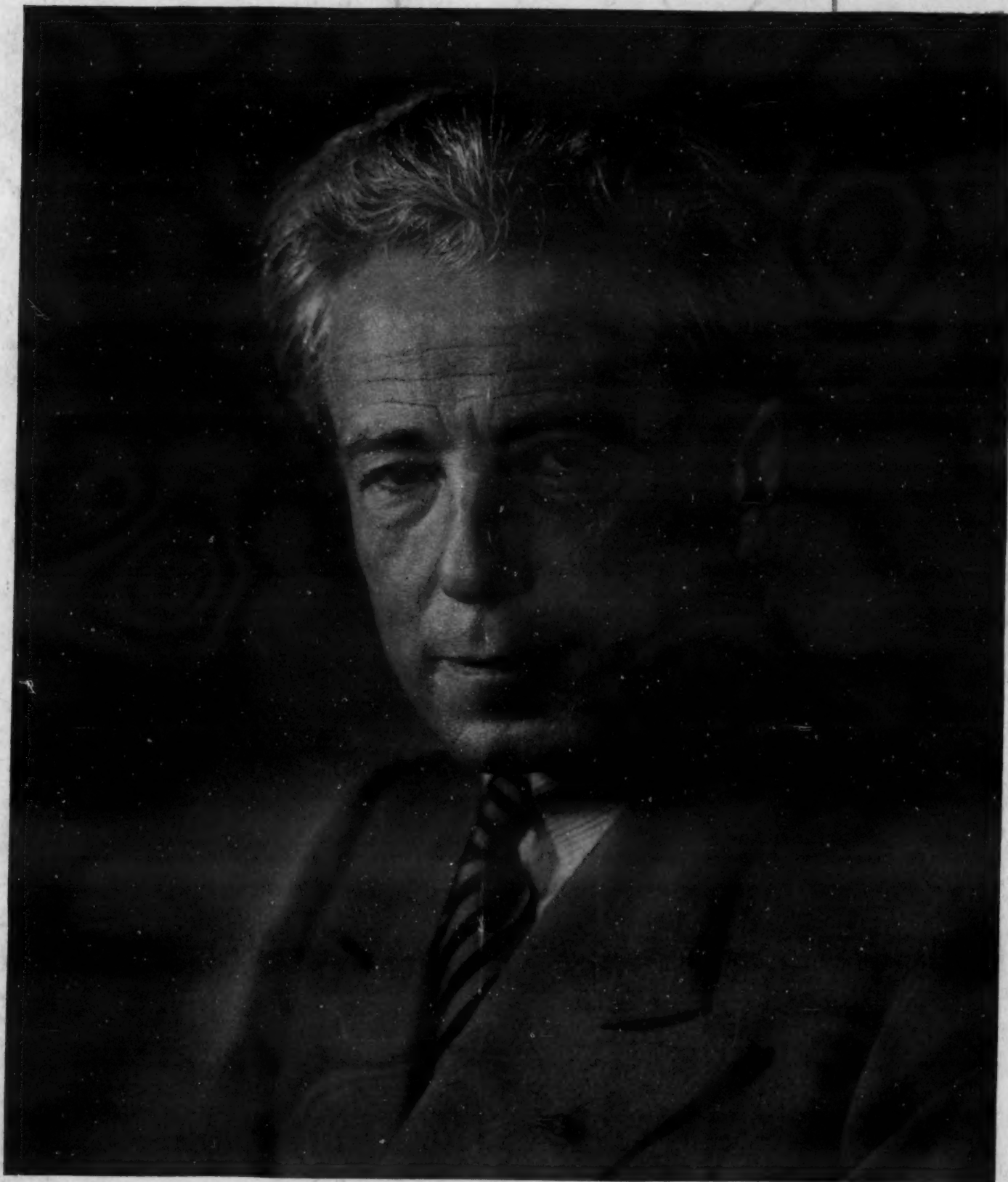
MUSIC & DRAMA

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MUSICAL AMERICA

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MUSICAL AMERICA

Metropolitan Stars Cancel Buenos Aires Summer Appearances

State Department Advises Against
Trips Because of the Strained
Relations Between United States
and Argentina

NEWS that several prominent singers of the Metropolitan Opera Company will not go to Buenos Aires for the opera season this coming Summer was recently revealed. They are Zinka Milanov, Bruna Castagna, Rose Bampton, Charles Kullman and Leonard Warren. They were scheduled to appear at the Colon Theatre. Reports at the Metropolitan had it that the State Department did not want the singers to go because of strained relations between the United States and Argentina. It was also surmised that travel difficulties were feared and Andre Martens, director of the Mexican and South American division of Columbia Concerts, Inc., believed that the cancellation of these trips might be due to "the uncertain situation surrounding the administration of the Colon".

The Artists' Reactions

Mr. Mertens declared that the negotiations for this year's visit of American singers to Argentina had not progressed far enough for them to seek passports. He had heard recently from Ernesto de Quesada, his associate in Mexico City, that the Colon was planning a season with local singers and asked that American artists be notified of the decision. Furthermore, Mr. Mertens was not aware that any successor had yet been chosen to the former director of the Colon, Floro Ugarte, who resigned some months ago. The Colon is government subsidized.

The tenor, Charles Kullman, declared himself pleased with the cancellation of the trip, although he had seen no anti-American demonstrations in Buenos Aires last year. According to him, Messrs. Raoul Jobin and Herbert Janssen had also planned to go to Argentina. Mme. Milanov believed that there might be no Colon season at all this Summer because of the bad political situation. Mr. Mertens, however, said that the singers would appear later this year in Rio de Janeiro.

Shostakovich's Eighth Has American Premiere

THE much-heralded premiere in the Western Hemisphere of Dimitri Shostakovich's Eighth Symphony was given in Carnegie Hall (and broadcast over CBS) on April 2 by the New York Philharmonic-Symphony, under Artur Rodzinski. The eagerly awaited symphony had been surrounded by a peculiar air of mystery both in the Soviet Union, where it had been performed with great public success in Moscow as early as November of last year, and in the United States where its local entrepreneur, the Columbia Broadcasting System, was reputed to have paid as high as \$10,000 for the broadcasting rights.

Speculation was rife about the reported fact that the two newspapers in Russia which reflect official opinion, *Pravda* and *Izvestia*, have never

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Winners of Metropolitan Auditions



From the Left, Hugh Thompson, William Hargrave, Morton Bowe and Regina Resnik, with Arthur W. Steudel, President of the Sherwin-Williams Company Which Sponsored the Awards, and Edward Johnson, General Manager of the Metropolitan

FOUR singers living in New York City won Metropolitan Opera Company contracts, cash prizes of \$1,000 and silver plaques at the conclusion of the ninth annual Metropolitan Auditions of the Air broadcast from the stage of the Metropolitan Opera House on the afternoon of April 9. They were Regina Resnik, dramatic soprano; Morton Bowe, tenor, and Hugh Thompson and William Hargrave, both baritones. A fifth contestant, Angelo Raffaeli, of Chicago, received a \$500 scholarship award, with the Metropolitan taking first option on his services. There were two other finalists, Lucile Cummings, contralto, of San Francisco, and Kenneth Schon, bass-baritone, of Minneapolis.

Miss Resnik, who was born in New York, was a finalist last year but could not return from Mexico City in time for the last broadcast. Besides participating in various musical productions at Hunter College, where she took a music degree in 1942, Miss Resnik made a concert debut at the Brooklyn Academy of Music two years ago, and last season was heard in the New Opera Company's production of Verdi's "Macbeth". Since then she has sung at the Opera Nacional in Mexico City and only recently she sang with the New York City Center Opera Company. Last Fall she made a concert tour.

Mr. Bowe, of Plainfield, N. J., now living in Jackson Heights, New York, is a pupil of the New England Conservatory of Music. Between theatrical and radio engagements he has worked as a newspaper linotype operator in New York and has also directed church choirs, taught voice and prepared English versions of operas like "Carmen" and "Faust". Hugh Thompson is a son of Oscar Thompson, music

critic of the New York Sun. A native of Tacoma, he studied music at the Juilliard Graduate School of Music, where he won a five year scholarship; has sung at various times with the Chicago, San Carlo, Chautauqua and New Opera Companies, and appeared recently in operatic productions at the City Center. Mr. Thompson has also been heard at the music festivals of Dayton, O., and Worcester, Mass.

William Hargrave, a Philadelphian, had studied law, aviation and navigation before taking up a musical career. He has appeared in motion pictures and with the Hollywood Grand

(Continued on page 4)

Fred M. Gee Suffers Serious Heart Attack

WORD has been received in New York that Fred M. Gee, widely known musician and concert impresario of Winnipeg, Man., is seriously ill in Winnipeg General Hospital. Mr. Gee reportedly was stricken with a heart attack on March 26 as he was about to welcome the Minneapolis Symphony to Winnipeg for appearance in a local performance of Handel's "Messiah" under his management on the 28th. He was to have acted as one of the piano accompanists in the performance which was conducted by Dimitri Mitropoulos.

Mr. Gee has occupied a unique position in musical affairs for more than three decades and the entire musical world here, as well as in Canada, joins in deep solicitude over his illness and in hope for his speedy recovery.

Music Maintains Morale! Music Must Go On!

Two Ballet Troupes Invade Manhattan

THE dance swirled into New York the evening of April 9 on the toes of two ballet companies that seem bent upon writing a new chapter in Manhattan ballet history by opening their seasons simultaneously and running them concurrently. S. Hurok's Ballet Theatre is entrenched at its usual stand, the Metropolitan Opera House, while the Ballet Russe de Monte Carlo enjoys the hospitality of Mayor LaGuardia's City Center, and the city seems to be in for a duel of the ballets which may or may not be a balletomane's idea of paradise. The Ballet Theatre will give 35 performances over a period of four weeks; the Ballet Russe will ring down the curtain after three weeks and a total of 25 performances.

Ballet Theatre Classics

Despite the lateness of the season, a brilliant audience in white ties and evening dresses thronged the Broadway opera house, from which the Metropolitan Opera has just made its exit, and standees were three deep, all on hand to welcome the return of the Ballet Theatre in a program which had nothing to offer in the way of novelty but was laden with those rich fruits of tradition, "Giselle" and "Princess Aurora" and, by way of modern diversion, "Dim Lustre".

With Anton Dolin as the faithless Albrecht, Alicia Markova was the incomparable Giselle, a role of which she is indisputably the greatest exponent since Pavlova. There is no need to expand upon the quality of her performance except, perhaps, to say that it is lovelier in contour and greater in technical perfection than ever. She always has been supreme in the second act, but now the first act bids fair to equal it. Her transition from care-free peasant girl to betrayed and broken bride-to-be is one of the great bits of histrionism in the dance. The halting, stumbling, collapsing mad scene, with its heavy tax upon the inviolable grace and lightness of the classic technique is now something to behold. The clumsiness inherent in this sequence is not just clumsiness; it is the essence of clumsiness embodied in an *enchânement* of fluidity and symmetry. That the ballerina received an ovation may be taken as a matter of course. Rosella Hightower also was well received as the Queen of the willis.

The return of Nana Gollner to the company after a sojourn in South



America was the matter of principal interest in "Princess Aurora". The brilliance of her execution made the "Rose Adagio" the high point of the performance, in the eyes of the spectators, rather than the usually climactic "Bluebird", although the latter also was something for the connoisseur as imparted by Rosella Hightower and Andre Eglevsky.

The looking-glass ballet, "Dim Lustre", served to display the electric energy and versatility in unconventional attack of Nora Kaye and Hugh Laing, seconded by Muriel Bentley and Michael Kidd. The conductors of the evening were Antal Dorati and Mois Zlatin.

be made up of works by Verdi and Wagner. It will include the Italian composer's "Hymn of the Nations", and excerpts from "Rigoletto". Wagner will be represented by his Overture to "Tannhäuser", the Rhine Journey from "Götterdämmerung", the Prelude to Act III and the "Liebestod" from "Tristan und Isolde", and the "Ride of the Valkyries" from "Die Walküre".

Schick to Conduct at San Francisco Opera

SAN FRANCISCO.—George Schick will conduct the San Francisco Opera Company during its regular Fall season, at the invitation of Gaetano Merola, general director. Mr. Schick will return to the Baccaloni Opera Company early in May.

Baltimore's Metropolitan Season Cancelled

BALTIMORE.—Due to transportation difficulties there has been a cancellation of the scheduled local appearances of the Metropolitan Opera at the Lyric Theatre. There is, however, a proposed plan for possible May performances. F. C. B.

BALLET Russe
A Scene from "The Red Poppy" with
Alexandra Danilova (Right)



Eileen Darby-Graphic House

BALLET THEATRE
Alicia Markova and
Anton Dolin, Lead-
ing Members of the
Company (Left)

Ballet Russe Novelty

A capacity house, definitely popular in make-up greeted the Ballet Russe at the City Center with shouts, whistles and cheers. Throughout the evening there was tremendous, if also rather indiscriminate, enthusiasm.

"The Red Poppy", Igor Schwezoff's version of the famous ballet, with a score by Glière, first produced in Moscow in 1927, was the novelty of the evening. It is full of political symbolism, but it does not take this too seriously and boils down in performance to a bang-up variety show, with specialty dances for all the principals and a final tableau à la Roxy which brings down the house. The action consists of a brief prologue, in the form of a shadow play, symbolizing China's heroic resistance to Japan, a scene in a bar-room in a Chinese port, in which the Chinese dancer, Tai Hoa, falls in love with a Russian sailor, arousing the hatred of the Japanese proprietor, an opium dream sequence, and a scene of embarkation, with a series of stunning sailor dances, ending with the death of the wicked Japanese at the hands of an outraged crowd.

Alexandra Danilova, fine artist that she is, made the character of Tai Hoa believable and danced what she had to do with finish. Igor Youskevitch made the most of a virtuosic ribbon dance. And Frederic Franklin was in his element in the role of the Russian Sailor, which gave him ample opportunity for athletic display. Also brilliant and effective were James Starbuck and the other sailors. Ruthanna Boris was brought in on a platter for a sort of harem dance,

and Messrs Danielian, Talin and Magalenes went through some obscure but well danced gyrations in the dream scene. Of the scenery and costumes the less said the better. The Glière score was arranged by Arthur Cohn. It is lush and theatrically effective, if banal, music. Throughout the evening, the orchestra was feeble.

The evening opened with "Les Sylphides", in which Nathalie Krassovska and Mr. Youskevitch carried off the honors. Matters were not made easier for the dancers by a ragged performance of a spottily orchestrated version of Chopin's music. But with the advent of "Gaité Parisienne", the company took hold of itself and turned out some finished dancing. The famous duet of Miss Danilova and Mr. Franklin went well, and the whole performance had zest. The conductor throughout the evening was Hugo Gottesman, Franz Allers being ill. S.

Opera Audition Winners

(Continued from page 3)

Opera Association. Angelo Raffaeli, a clerk in the offices of the Chicago Board of Education, participated in a Chicago production of Verdi's "Falstaff" and has done concert and radio work.

These young singers were the finalists in a competition of preliminary auditions lasting 20 weeks, in which more than 1,000 candidates took part. The radio program at the Metropolitan was sponsored by the Sherwin-Williams Company, which was also the donor of the prizes. The committee of judges consisted, as in previous years, of Edward Johnson, Edward Ziegler, Earle Lewis, John Erskine, Wilfred Pelletier and Milton Cross. In addition to singing a solo apiece the four new members of the Metropolitan combined in a performance of Schubert's "Die Allmacht". They bring to 55 the number of American singers added to the Metropolitan roster during the nine years of the auditions.

Horenstein to Conduct in Mexico

Jascha Horenstein, Russian born conductor, will make his first Mexican appearance as guest conductor with the Mexican Symphony in a series of concerts beginning May 8 at the Palace de Bellas Artes. Jascha Heifetz will be heard as soloist in two concerts of the series.

Toscanini to Lead For Red Cross

Conductor Will Direct Combined Philharmonic And NBC Orchestras

A gala concert under the leadership of Arturo Toscanini, and featuring the combined forces of the Philharmonic-Symphony and the NBC Symphony Orchestras will be given at Madison Square Garden on May 25 for the benefit of the American Red Cross.

The two organizations, merging their personnel, will provide an aggregation of between 200 and 225 instrumentalists. There will also be a chorus of more than 600 and a group of soloists which will include Jan Peerce, tenor; Leonard Warren, baritone; Nicola Moscona, bass; Nan Merriman, mezzo-soprano, and Zinka Milanov, soprano. Local 802 of the American Federation of Musicians has sanctioned the concert and is cooperating in its organization.

The program for the concert will

Rimsky-Korsakoff Joins Centenarians

An Unschooled Dilettant, Self-Trained to Technical Mastery, Composer Stands High Among Russian Creative Figures — A "Musical Santa Claus"

By HERBERT F. PEYSER

NOT very long ago the centenary or semi-centenary or bi-centenary of a famous composer's birth or death would stir up a great commotion hereabouts. Is the war making us insensible to such anniversaries? March 18 was the hundredth birthday of Nikolai Andreievitch Rimsky-Korsakoff. The occasion caused hardly a ripple. To be sure, the Boston Symphony played "Sheherazade". If there were other observances they must have been inconspicuous and widely disseminated.

The Soviet Union, which seems to get ahead of everyone else in almost everything, has found time even in the midst of all its prodigious doings to commemorate Rimsky-Korsakoff in the grand manner. The general outlines and certain details of the large-scale artistic project have been described elsewhere and need not be examined afresh. Enough that it will be broad in scope and practical in purpose, rather than transient or vainly decorative. A new and authoritative edition of his complete works, a museum, the establishment of scholarships—such things mean a good deal more to posterity than a fresh ebullition of critical articles or a few extra performances of this or that score.

If these impending Russian schemes have no other effect than to set Rimsky-Korsakoff in a truer perspective than he has latterly occupied they will have more than justified themselves. For the fact is that the composer, having once been overrated is now rather absurdly underrated. Rimsky was not a Bach or a Beethoven. But neither is he solely a confectioner of trifles or else the hide-bound pedant too many have made him out. Certainly we in America have heard sufficient of his best work to know better. Today we do not hear enough of it and we need to be reminded anew.

Somebody once called Rimsky-Korsakoff the "Santa Claus of music". The description is admirable, at least so far as his choicest creations are concerned. They produce to an amazing degree that delectable impression one obtains from the sight of a richly dressed, brightly

ating the illusion of jewels. These may not be gems of the first water, they may not even be real. But they dazzle and shimmer and do not quickly tarnish or discolor. The creator of "Le Coq d'Or" is not, perhaps, one of the world's supreme melodists. But he is a copious and often a very enamoring one. And his melodies do not promptly stale.

Rimsky-Korsakoff joined up early in his career with the "Invincible Band", that astounding fraternity otherwise known as "The Five", whose remaining pillars were Mussorgsky, Borodin, Balakireff and Cui and whose motto, in substance, was that "it pays to be ignorant". They shunned the cultivation of musical technique in order to follow unhampered, as they felt, the promptings of their inspiration. The right and the wrong of their motives and practices need not detain us now. Rimsky-Korsakoff, at all events, was 30 before he concluded something was amiss and set about rabidly acquiring harmony, counterpoint and the rest of it.

Before he reached that stage, however, his musical experiences had been curious and sporadic. A dilettant, he went through periods (possibly occasioned by ill health) when he lost all taste for music and virtually put it out of his life. Such a period occurred in his youth when, as a ship-mate, he spent much time at sea and made a lengthy cruise on the clipper *Almaz*, which took him to North and South America and might have taken him around the world if the vessel had not sprung a leak and had to return to Russia for an overhauling. As it was, Rimsky-Korsakoff passed some time in New York during the Civil War, and did the usual rounds of American sightseeing which, in those days, invariably culminated in a visit to Niagara Falls. He seems to have been in no devastating mood for music in 1863 or else the musical attractions of Manhattan were not, in those dark days, especially alluring. In "My Musical Life" he speaks of having heard in New York "rather poor performances of Meyerbeer's 'Robert le Diable' and Gounod's 'Faust'" and of playing duets on the "harmoni-flute" with a certain Mr. Thompson, who operated a violin when not engaged in piloting ships up and down the bay. Rimsky would go ashore with his shipmates who indulged in the immemorial drinking bouts of sailor folk. Such carousals wound up "with visits to street women", in which, presumably, the virtuous young Nikolai Andreievitch did not participate since he dismissed them in his chronicle with a disapproving: "How base and dirty!"

If he did not accomplish anything of musical importance on these marine travels they did, however, enrich his imagination with visions of the sea which he was to turn to creative account in the pages of "Sheherazade" and "Sadko". His sea-faring days over, he reverted gradually to music. Then, in proper course, came the call to teach it. When this happened he reached the obvious conclusion that, in order to instruct others he would himself have to know something of what he was supposed to teach. And so he proceeded to learn principles he had scorned before by managing to keep just one jump ahead of his pupils. It was risky business, but it worked.

The ordeal of fugue-writing to which Rimsky-Korsakoff subjected himself was really an extraordinary act of heroism. Nobody appreciated his labors to acquire the technic of composition more than his friend, Tchaikovsky, who, in a burst of admiration, wrote to Nikolai Andreievitch (1875): "You must know how I admire and bow down before your artistic modesty and your great strength of charac-



Rimsky-Korsakoff Shown in His Garden in 1905



Nikolai Andreievitch at 13 in the Uniform of a Pupil of the Naval Academy



The Composer, Aged 28, at His Desk



Rimsky-Korsakoff as a Young Shipmate (Front Row, Right) on the Deck of the Clipper "Almaz", on Which He Made a Voyage to North and South America in 1863

illuminated Christmas tree or from a glittering Christmas card. With numberless composers tinsel is just recognizable tinsel. With Rimsky-Korsakoff it has the curious property of cre-

ter! These innumerable counterpoints, these 60 fugues and all the other musical intricacies which you have accomplished—all these things from a man who had produced a 'Sadko' six years previously—are the exploits of a hero. . . . How poor, small, self-satisfied and naive I feel in comparison with you! I am a mere artisan in comparison, but you will be an artist in the fullest sense of the word. . . . I am really convinced that with your immense gifts and the ideal conscientiousness with which you approach your work, you will produce music that must far surpass all which has so far been composed in Russia".

This, of course, was laying it on a bit thick. A couple of years later Tchaikovsky was writing to Mme. von Meck that "from contempt of the schools, Rimsky-Korsakoff suddenly went over to the cult of musical technique". Doubtless this idea, too, needs some modification. But it is a notion which has unhappily gained excessive currency since the angry controversies raised by Rimsky's revisions of the score of Mussorgsky's "Boris".

Far be from this writer to broach another barren debate over the poignant question of the "Ur-Boris" as against the Rimsky-Korsakoff "Boris". Nikolai Andreievitch himself gave the most convincing reply to the outraged

(Continued on page 27)

New Town Hall Post For Dickhaut

Treasurer for 20 Years Will Replace Klein as Concert Director

George V. Denny, Jr., president of Town Hall, recently announced the appointment of Dorothy Dickhaut, treasurer of the box-office for the past 20 years, as director of the concert



Dorothy Dickhaut

department of Town Hall. She replaces Kenneth Klein, who leaves the post this week, after 11 years, to join the Navy.

A graduate of Hunter College, Miss Dickhaut served as treasurer of the old Aeolian Hall box-office before coming to Town Hall. She began her career as a music teacher in the New York City Public Schools. As director of the concert department of Town Hall, Miss Dickhaut will manage the Town Hall Endowment Series, which annually presents a series of important music events, and will be in charge of leasing the Town Hall Auditorium for other recitals and concerts.

Symphony Schedule Is Outlined

BOSTON.—The Boston Symphony, Dr. Serge Koussevitzky conductor, will begin its 1944-45 season on Oct. 6 and continue through April 28. It will give the usual 24 Friday-Saturday series in Symphony Hall and again will offer the so-called supplementary series of six concerts which this year will be given on Sunday afternoon and Monday night instead of Monday night and Tuesday afternoon. The soloists will include Robert Casadesus, piano, Zino Francescatti, violin, Jascha Heifetz, violin, Vladimir Horowitz, piano, Ruth Posselt, violin, Jesus Maria Sanroma, piano, and Pierre Luboshutz and Genia Nememoff, duo pianists. Guest conductors will be George Szell, Leonard Bernstein and Dimitri Mitropoulos.

Bethlehem Plans Bach Festival

BETHLEHEM, PENN.—Advance ticket sales for the 37th Annual Bach Festival show an even greater demand than in the past year, according to Dr. W. L. Estes, president of the Bach Choir Association. Especial interest has been evidenced in the forthcoming Festival as the Choir now numbers 230 singers and a special group of chorales and choruses is to be featured as a part of the program on May 19. The traditional Mass in B Minor will be presented in two sessions on May 20.

Carnegie Hall Film Planned in Technicolor

A TECHNICOLOR motion-picture telling the history of Carnegie Hall will soon be produced by Boris Morros and will be released by United Artists at a cost of approximately \$1,500,000. Many famous musicians and prominent figures in the musical world have been invited to take part in the filming. Benny Goodman and Paul Whiteman and their bands have been engaged and negotiations are under way for the services of Arturo Toscanini and Serge Koussevitzky. The story, written by John Jacoby and Ladislaus Fodor, is designed to show the progress of music in America since 1891.

Windingstad Leaves New Orleans

Conductor Concludes Four Years of Service—Soloists Selected

NEW ORLEANS.—A splendidly presented All-Wagner program marked the close of the New Orleans Orchestra's season and the farewell of Ole Windingstad who for over four years was director of the now excellent organization. Mr. Windingstad's resignation was made known only a few days previous to this final concert which won him an unequivocal ovation. His successor has not yet been announced.

The annual auditions for soloists at the Youth and the "Pop" concerts were held April 1 at Dixon Hall, Newcomb College, with Mrs. Samuel B. Nadler as chairman of the auditions. The judges were: Piano—Carlton Liddle, Louisiana State University; A. B. Davis, Gulf Park College; Dr. Ernest Schuyten, Loyola University. Vocal—Leon Ryder Maxwell, Newcomb School of Music; Dr. Barrett Stout, Louisiana State University, and Harry Brunswick Loeb, music critic.

The successful contestants were: Piano—Persis Johns, Marjorie Negueola Dean, June Rose Roepe and Edward Fenasci. Vocal—Rose Lee Grace, Geraldine Sloan and Ned Romero. The vocalists selected for the Booker T. Washington concerts were Helen Ward, of Xavier University, and Gladys Jones of the Booker T. Washington School. H. B. L.

Opera Offers Youth Scholarships

Boys and Girls in New York City High Schools Eligible for Awards

Two scholarships of \$350 each—one for boys and one for girls registered in the music departments in the New York City senior high schools—will be awarded by the Metropolitan Opera Association.

At the beginning of each semester, teachers in all high schools of the city will send their most talented students to Julia Richman High School, where a group of specially selected teachers will rate each candidate. Members of the All-City High School Chorus, who are now in their last term of school and former members who were graduated last January will also be invited to compete for the scholarships.

Final awards will be made by a board of judges especially chosen to represent the Metropolitan Opera Association and the public school system.

Rochester Passes Music Drive Quota

ROCHESTER.—The Rochester Civic Music Association passed its quota in the recent music drive, netting \$82,-

827.25, 103.5% of the quota. The men's divisions, under Frank M. Houston, led the competition with 112 per cent of quota, or \$17,320 from 4,455 members. The women followed with 4,020 pledges for \$18,664, or 104.6 per cent. A committee under the chairmanship of Mrs. L. W. Zeeveld collected 470 pledges from suburban areas.

Chicago Symphony Plans Season

Beethoven Cycle, Works by Americans, Noted Soloists Promised

CHICAGO.—The 54th season of the Chicago Symphony, which opens Oct. 12 will bring programs representing a wide variety of periods and schools of music. George A. Kuyper, business manager of the Symphony, has announced that many prominent artists are to appear with the orchestra as soloists, that a Beethoven cycle will be heard and that a feature of the season will be two concerts devoted exclusively to the works of American composers. Désiré Defauw will again be conductor and Hans Lange assistant conductor.

The soloists to be heard include Alexander Brailowsky, pianist, who will play Chopin's E Minor Concerto; Robert Casadesus, to be heard in a performance of Vincent d'Indy's "Symphony on a Mountain Air," which contains an elaborate piano part, and César Franck's "Les Djinns"; the violinists Mischa Elman (in the Martinu Violin Concerto), Zino Francescatti, Jascha Heifetz, Fritz Kreisler, Yehudi Menuhin and Nathan Milstein; the cellist, Gregor Piatigorsky. Other artists announced are Artur Schnabel, Rudolf Serkin, Byron Jannes and Alexander Uninsky, pianists and Helen Traubel, soprano.

Three members of the Symphony, John Weicher, concertmaster, Edmund Kurtz, first cellist, and Milton Preves, first viola, will also be heard, the first named giving the first Orchestra Hall performance of the Bartok Violin Concerto and combining with Mr. Weicher in the Double Concerto of Brahms. Mr. Preves' offering will be the Walton Viola Concerto.

The season will run from Oct. 12 through April 20. The Symphony is also to present a series of concerts for young people.

Eastman School Plans Festival

ROCHESTER, N. Y.—The Eastman School of Music, Dr. Howard Hanson, director, will hold its 14th annual Festival of American Music April 24-28 inclusive, with five sessions which culminate, as usual, with the performance of ballets. Concerts will be given in the Eastman Theatre and in Kilbourn Hall of the school.

Participating will be the Eastman School Senior Symphony, led by Dr. Hanson; Eastman School Choir, Dr. Herman Genhart; Eastman School Little Symphony, Dr. Paul White; the Gordon String Quartet; the Eastman-Rochester Symphony, Dr. Hanson; the Rochester Civic Orchestra, Dr. Hanson, and the ballet performers.

First performances anywhere will be given Burrill Phillips' "Declarations", for women's voices and small orchestra; William Bergsma's String Quartet No. 2, Elliott Carter's Symphony No. 1; Gardner Read's "Night Flight", and Douglas Moore's "In Memoriam". During the Festival the Gordon String Quartet will make its first Rochester public appearance under its new sponsorship, that of the University of Rochester. Besides Mr. Gordon, the ensemble is made up of Walter Hagen, second violin; Kras Malno, viola; and Luigi Silva, cello.

Fellowship Awarded To Five Composers

Guggenheim Foundation Honors Young American Composers

The appropriation of \$200,000 for fellowships exclusively for men and women serving in the armed forces and the award, this year, of 69 fellowships with total stipends of \$155,000 to Americans and Canadians to assist their work of scholarship and artistic creation has been made public by the John Simon Guggenheim Memorial Foundation. The appropriation of \$200,000 for post-service fellowships is in addition to its usual budget. These funds will be used for fellowships to young scholars and artists who are serving the nation in the armed and other governmental services. They will be granted upon the same basis as the other fellowships of the foundation, to persons who have demonstrated unusual capacity for research and artistic creation, before the end of the war and will be made available to the recipients as soon as they are discharged from service. Among the five such fellowships one was granted to Corporal Gail Thompson Kubik, composer, now in the U. S. Army in the European theater.

A fellowship for the year 1944-1945, has been awarded to Robert Shaw, conductor of the Collegiate Choral of New York, and arranger for Fred Waring's Pennsylvanians, to assist him in the study of musical theory and the technique of instrumental and choral conducting, also to prepare a book on the development of choruses for the performance of modern music.

Other composers to receive fellowships are Theodore W. Chanler of Ipswich, Mass.; Norman Dello Joio, New York; Norman Lockwood, Oberlin, Ohio, and Harry Partch. The last named was awarded a second fellowship to enable him to continue work in musical composition based on a system having 43 tones to the octave.

This is the nineteenth annual series of fellowship awards by the foundation, which was established and endowed by the late United States Senator Simon Guggenheim and by Mrs. Guggenheim as a memorial to their son John. Men and women, married and unmarried of all races and creeds who are citizens or permanent residents of the United States, citizens of Canada and of certain Latin American countries, are eligible on equal terms. The fellows are normally of ages between 25 and 40 years. The stipends are usually \$2,500 a year.

Novotna Engaged for Offenbach's "Helen"

It was recently reported that Jaromila Novotna, Czech soprano of the Metropolitan, has been engaged to sing the part of Helen in the revival of Offenbach's "La Belle Hélène", scheduled to be produced in New York in March under the title "Helen Goes to Troy", by the New Opera Company. According to Yolanda Mero-Irion, director of the New Opera Company, rehearsals for the production will begin as soon as Gottfried Reinhardt, who helped prepare the adaptation, concludes his film work on the West Coast.

Kurtz to Conduct In Detroit and Montreal

Efrem Kurtz, recently engaged as conductor of the Kansas City Philharmonic, will conduct four Sunday afternoon broadcasts by the Detroit Symphony on May 7, 14, 21 and 28. He will also appear as guest conductor of the Montreal Concerts Symphoniques on March 31.

Meet the Composer:

(7) SAMUEL BARBER

By ROBERT SABIN

ONE bright Summer day, ten years ago, when musicians still spent leisurely vacations in Europe and only far-sighted observers could detect storm signs on the horizon, a young man was making his way rather hesitantly to an imposing villa atop a hill on an island in the Lago Maggiore. He rang the bell nervously, and when a butler appeared, with a sudden change of intention, he said: "May I speak with Mrs. Toscanini?" After a few moments' disappearance, the servant returned and announced that Mrs. Toscanini was busy, but that Mr. Toscanini would be glad to see the visitor. The Rubicon was crossed, and with a sigh of relief and half of anticipation, he followed the butler.

The young man was Samuel Barber, at that time a comparatively unknown composer, not many years out of school. He had never met a famous conductor; in fact, as he puts it, he had never penetrated beyond the "second secretaries." But he was staying with his friend Gian-Carlo Menotti at a neighboring lake, and the opportunity was too good to be wasted. Urged on by his friend, he had taken his courage in his hands and set forth to beard the musical lion in his den.

Barber was received with a warmth and kindness which soon put him at his ease. Toscanini told him that he was very interested in young composers, and as the afternoon lengthened, the visitor found himself invited to dinner and having a delightful time. Later in the evening, the maestro brought out a score of Monteverdi's "Orfeo" and they sang through the opera, Toscanini playing the piano and taking the part of Euridice, and Barber (who had studied voice with Emilio De Gogorza at the Curtis Institute) taking the part of Orfeo. At this time, Toscanini did not see any of his music, but it is plain that he kept him in mind, for Barber's Adagio for strings was the first, and for a long time, the only work by an American composer which he played with the NBC Symphony.

Quiet, softly-spoken and unobtrusive, Samuel Barber has the sensitive features of a musician. He is obviously a young man of the

Now a Corporal in the Army Air Force, Composer Has Worked Steadily at Music Since Age of Seven—Likes to Feel Free to Grow in Any Direction

world, and yet one senses a dedication in him, a preoccupation with his work as a composer which stems from an almost fanatical devotion. It is characteristic that as a corporal in the Army Air Force he should write his Second Symphony and dedicate it to the Force. If he were in the midst of the African jungle, he would probably still work at music during every moment he could snatch. He has not known the hard knocks and material struggles which other fellow composers of his have had to endure, but he would have become a composer in the face of any hardships. Protection and prosperity have their drawbacks, also, as a preparation for the composer's life.

He was born in Westchester, Penn., a town outside of Philadelphia and music surrounded him from his earliest days. His father was a doctor and his mother, a sister of Louise Homer, the noted contralto, was a gifted pianist. Samuel began to study the piano at the age of six with William Hatton Green, who had been a pupil of Leschetizky. At seven he began composing, and he has never stopped since. His first composition was a piano piece called "Sadness", which he still possesses. He also composed songs, which his mother wrote down for him at first, though he soon learned how to do it himself.

An Organist at Twelve

At the rather early age of 12, he became organist in a church, but two years later he was fired by the choirmaster for refusing to hold a fermata which was not written in the text. In musical matters, even at that age, he could stick to his guns with surprising stubbornness. When he was 14, Samuel



Corporal Barber Looks Over the Score of His New Second Symphony, Dedicated to the Army Air Force

entered the Curtis Institute in Philadelphia as a charter pupil and began a long and extremely thorough musical training period. He worked with Scalero in counterpoint, form and orchestration for six years, studied piano and voice, and also learned to play the cello.

To this day, Barber enjoys performing music himself, and finds it an inspiration for composition. Sometimes Rudolf Serkin, a friend of many years standing, used to come up to his house in the country, and he spent an evening singing Schubert Lieder with "the best accompanist I ever had". It was with Serkin in 1938 that he embarked on a mountain climbing trip in Switzerland that landed both of them in a hospital in Arosa, fortunately not seriously injured. In response to Barber's pleadings that he put something on his programs a little later than Brahms, Serkin played two Ravel works this season and played them beautifully. While he was in Vienna ten years ago, Barber gave Lieder recitals and when he returned to the United States he made a recording of his own "Dover Beach" for voice and string quartet for the Victor company. He is also keenly interested in modern poetry, which has resulted in several settings of Spender, Joyce, Hopkins and others.

As a young music student, Barber was exposed to all of the great

modern composers. Every week he heard the Philadelphia Orchestra under Stokowski, and those were the days when exciting programs were the rule rather than the exception. He remembers the performances of Berg's "Wozzeck", Schonberg's "Die Glückliche Hand" and other works which stirred up controversy and made life generally interesting. Later, in Paris, he heard Stravinsky's "Apollon Musagète" and other new ballet scores. Yet he was not swerved from his own path by these experiences. Barber is not a composer who subscribes to one school or influence and adheres religiously to one style. He likes to feel free to grow in any direction, and he doesn't want to be told how he must compose.

A Winner of Awards

Barber has won many musical awards and scholarships, which made things easier for him in his beginnings as a composer. In 1928 and again in 1933 he received the Bearn's Prize from Columbia University. He was awarded the American Prix de Rome in 1935, and in that year and again in 1936 he also received the Pulitzer Prize.

While a Fellow at the American Academy in Rome he composed his First Symphony, which had its first performance under Molinari in 1936 and drew forth one of the most drastic and amusing criticisms he has ever received. An old princess, emerging from the hall after the premiere, was heard to remark loudly: "That young man should have been strangled at birth".

Barber's first (and last) appearance as a conductor in Vienna was made under highly dramatic circumstances. It was at the time of the uprising, a decade ago, when the workers' apartment houses were attacked and demolished by troops quelling the outbreak against the Dollfuss régime. Barber's concert was to take place in a Workers' Theatre and his friend Menotti had composed an orchestral work especially for the occasion. Despite the political tremors, the program was given, on a Sunday. The next day, the revolution broke, and someone told the young conductor that underneath the stage where the

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(Left) Samuel Barber and His Friend Gian-Carlo Menotti (Left), Snapped While Visiting St. Wolfgang, Austria. (Right) Barber in His School Days in Philadelphia



London Pays Honor To Sir Henry Wood

By EDWARD LOCKSPEISER

WITH the celebrations commemorating the 50th anniversary of the Promenade Concerts and the 75th birthday of their founder, Sir Henry J. Wood, musical London has entered upon a period of festivity which, despite war-time conditions, will surely be reckoned unique in her history. On March 25, Britain's three finest orchestras, the BBC Symphony, the London Philharmonic, and the London Symphony, joined forces under Britain's most popular conductor in the greatest musical event of the war. The giant concert was given at the Albert Hall in Kensington, patched here and there after its hurts in a recent raid. Bach's Third Brandenburg Concerto was conducted by Sir Henry, Elgar's "Introduction and Allegro" by Sir Adrian Boult, and Basil Cameron played Strauss's "Don Juan".

Sir Adrian appeared again to conduct the Beethoven C Minor Symphony with 12 horns instead of the usual four stamping out the rhythm of the Scherzo, and Henry Wood conducted Beethoven's Concerto in C Minor, in which the soloist was Solomon, who had made his first appearance at the Queen's Hall in a concerto which, in those remote days, was conducted too by Sir Henry. A colorful concourse of music lovers packed the hall. Her Majesty the Queen, Princess Elizabeth and Princess Margaret were in the royal box. Indeed, the hall could have been packed thrice over and more.

Thus was Sir Henry Wood's 75th birthday worthily celebrated. Some indication of the gratitude of

Celebrations Commemorating 50th Anniversary of Promenade Concerts and 75th Birthday of Their Founder Occasion Outburst of Musical Festivities in British Capital—Three Orchestras Take Part in Concert—New Hall To Be Named for Sir Henry

the public could be gained by the ovation given him—an ovation that would have lasted much longer if the audience could have had its way. The previous week a luncheon was given to the conductor by the Musicians' Benevolent Fund at which a "Fanfare for Heroes", specially composed by Arthur Bliss, was performed by trumpeters of the Royal Military School of Music. Sir Arnold Bax's "Fanfare for a Cheerful Occasion" was also performed and messages were read from the King and the American Ambassador.

American Singers Soloists

Incidentally, both the lady vocalists at the first night of the Proms back in 1895 were Americans, Mme. Marie Duma and Mrs. Van der Vere Green. George Bernard Shaw's message read: "I am 13 years older than Sir Henry. Nobody else there should be older than he. I should play him off the stage". At the close of the ceremony the chairman of the Musicians' Benevolent Fund, Mr. Frank Howes, presented Sir Henry with an album signed by those present and containing an ode specially written for the occasion by John Masefield, the Poet Laureate: "To

the Lord of Sweet Music and of Langham Place"—

How many thousand times have you upheld

A batonette between two multitudes,
Each hushed to ready and receptive moods,

Waiting your mind's impulsion, that will bring

Oneness to beat, to breath, to stroken string

And beauty's presence, holding the house spelled?

Ah, many times to me, as to the race,
You have compelled this ecstasy of law,

Lifting the human pattern from its flaw,

In the dry desert giving living dew.
Lord of sweet music (and of Langham Place)

Today, this Nation thanks and praises you.

Sir Henry Wood has decided that the proceeds of the concert shall be devoted to the establishment of a new hall in London replacing the old Queen's Hall, which was burnt out in the blitz, and which will bear his name. Nothing could be nearer the great conductor's heart than the endowment of a concert centre for music lovers that shall remain theirs for all time. The fund has already reached £8,000 and those who may want to contribute may send donations to the Hon. Treasurer, Henry Wood Proms Jubilee Fund, B.B.C., 35 Marylebone High Street, London, W.1.

Sir Henry has already a clear idea of the new hall: "It should accommodate 4,000 people," he says, "with ample floor space for 2,000 promenaders. The shape should be preferably oblong; the color scheme should be subdued; the orchestra rostrum not too highly placed and the seating for the orchestra to be arranged fan-wise. There should be outlying lounges or rest rooms for concert-

Quartet. The last concert will be played April 23.

The Youth Symphony is making great strides under the competent direction of Frances Aranyi. Concerts have been given in West Seattle, Broadway, and Ballard High schools.

NAN D. BRONSON

Bomb Damages Royal Albert Hall

LONDON'S famed Royal Albert Hall was damaged when a high explosive bomb fell nearby in a recent air raid. The damage, which included the shattering of the glass of the dome, was extensive but not serious.



Sir Henry Wood

goers who may not want to hear all the items."

Concerts in various parts of the country and other events to be organized in the next few months, both in Britain and Overseas, will similarly be devoted to this memorial.

Attract Distinctive Audience

The Promenade Concerts have been held in the summer in London since those remote days when "society" was elsewhere, in its yachts, on its grass moors or in its deer forests; they drew a peculiar audience who stood all the time and smoked most of it. They were an odd collection, some with wild hair and the full score under their arm, some who wore a hard and seemingly irremovable bowler hat, and never moved a muscle or missed a concert, some who were always alone, some who ecstatically clutched each other at the entrance of their favorite themes. To this mixed audience Henry Wood purveyed music nightly for six or eight weeks, teaching them gradually to know Beethoven, Brahms, Wagner, later Tchaikovsky and Bach, later still to admit unknown works by British and American composers. Sometimes he wore a white carnation, sometimes a red, but the flower never faded in the heat, nor did "Henry". Wood is his name, and if his frame seems to be tireless, it is because it is well-seasoned timber, smooth in grain and mellow.

He is not a learned musician; he got his knowledge by doing, not out of books. His personal energy is without limit, his score is minutely noted, the orchestral parts are each and all marked by him with such expression marks as he wishes to add, by his own hand; before rehearsal nothing is left to chance—at rehearsal no time is wasted. He would be a machine, except that he is Wood, and wood always remains alive.

We of this generation owe to him what our fathers owed to August Manns and Sir George Grove of the Crystal Palace concerts, what America owes to Damrosch in New York and Stock in Chicago. The foundations of popular taste and knowledge have been well and truly laid: let those who come build on them with equal regard for the eternal verities of music.

It has been a great gain for English music in the last 50 years that a generation of disinterested, patriotic, honest men without guile or intrigue, were ready to serve it as it grew to man's estate, Grove, Parry, Stanford, as teachers; Elgar, R. Vaughan Williams and Bax as composers, and Henry Wood to show that the public could be taught to listen.

The new hall in London will serve as a permanent memorial to this unique achievement in the history of music.

Bricken Assumes Post in Seattle

Conductor to Make Permanent Home in City—Recitals Heard

SEATTLE.—The appointment of an American, Carl Bricken, as conductor of the Seattle Symphony is the most exciting news released here for some time. For Seattle, it marks the end of the "star" conductor system as Mr. Bricken will come here to make his home and devote all his time and interest to the orchestra.

The Orchestra is in a sound financial condition, with a modest but adequate endowment fund received by legacy and special contributions. The possibilities of a longer season and some summer concerts are being studied. Mr. Bricken's arrival on June 15 is awaited with keen interest.

Cecilia Schultz records a season covering a wide range of interest. Artists who have appeared under her banner during February and March include: Jascha Heifetz, Artur Schnabel, Gregor Piatigorsky, Marian Anderson, Ezio Pinza, Luboshutz and Nemenoff, Russian Ballet, Katherine Dunham and her Tropical Revue and The San Carlo Opera.

The two concluding soloists on the Ladies Musical Club series were Carol Glenn, violinist, and Claudio Arrau, pianist. Miss Glenn repeated her success of last year. It was Mr. Arrau's



Carl Bricken

first appearance in this community and he was acclaimed.

Dorothy Maynor, soprano, was heard recently in a program of compositions by Handel, Brahms, Strauss, Debussy, Bachelet, Verdi, a group of modern English songs and Negro spirituals. Ernst Victor Wolff was the accompanist.

Mia Slavenska, David Tihmar and her company presented a dance program. The Henry Art Gallery series grows in popularity. The program on Feb. 8 was presented by Aurora Potter Underwood, pianist from the University of Oregon, and George Kirchner, cellist from this University.

The first of the Chamber Music Series was played on by the Britt String Trio. The second, on March 12, was given by the Seattle String

Dear Musical America:

Pertile had a brief but inconspicuous American career, Stabile none at all. I remember hearing the former as Cavaradossi at the Metropolitan. He impressed me then as an artist of no small distinction whose declining voice had probably once been a fine one. I heard him much later and not in America and still could recognize that he must, in his prime, have been a singing actor of real eminence. In Italy he had enjoyed a highly successful career and I always found myself regretting that he had not come here earlier.

The passing of Lauri-Volpi must touch many of us still more closely. Perhaps he will not be remembered among the most polished artists.

Maybe it's the war or something, but the press seems to be breaking out in a veritable rash of typographical boners these Spring days, and your editors are not immune. The "Personalities column of your March 10 issue, for instance, carries this prodigious news about the young Metropolitan Opera artist, Christine Johnson: "She was born in Hopkinsville, Ky. Erda was her Metropolitan debut role a few days later". This morsel was brought to my attention by Dorothy D. Johnson (no relation) of Long Island City who asks, "Now who says we haven't precocious children in this country?"

I know there are all sorts of knotty economic and other problems involved in a normal operatic production and I fully appreciate what the promoters of these compromise schemes are up against. Now, it might not be so troublesome if the works thus performed were more or less familiar ones—like Rossini's "Barber", Mozart's "Figaro" and such. The difficulty starts when the opera presented is as good as unknown to the public. In past months there have been given without scenery, action, costumes or orchestra a number of Russian operas and even Metana's "Dalibor". Lately there cropped up Handel's "Julius Caesar" though for this there was a chamber orchestra rather than a lone piano or two.

theatre have been stirred by such a desire after listening to one of them, without orchestral or scenic background, in a concert hall? Remember, of course, that I have reference to operas the public does not know.

SCHERZANDO SKETCHES

By George Hager

No. 153



"But, Pop, You Said It Was Going to Be a Triangle Concerto!"

Of course I shall be advised that the troubadours spoke French and the minnesingers German. But even at that I wonder if the contemporary newspaper critics are such highly schooled linguists that they are on speaking terms with the archaic French and German idioms of those dim and distant eras. Personally, I imagine these idioms are even tougher nuts to crack than the sort of English Chaucer wrote.

night club impresario and producer of "Carmen Jones", in a recent New York Times interview, he would scrap most of the repertoire and stage only one show a year. "Think of all the people who would see it," he says.

Speaking of carrying music to the masses, the audience at Frieda Hempel's recent recital in the Town Hall was considerably surprised to see a woman half-way down the middle aisle with a fox terrier on a leash before the head usher could

catch up with her!

The said female person was considerably annoyed because she was not permitted to take doggie to her seat with her and she promised he'd be as good as the gold which is no longer any good in U. S. A. It appears that the intention was to check Towser in the cloak room which, for some reasons, was not open on this occasion.

By the way, one cannot help wondering if the purp were the one which Mme. Hempel saved from starvation by feeding him daily in Central Park, thereby bringing down the interference of persons not vitally interested and having herself hailed into court. You can just imagine the doggie, on learning that his benefactress was going to give a recital, just getting up on his hind legs and insisting on being taken out!

And the cream of the jest is that if Mme. Hempel had known of the dog in the aisle, the bets are that she would have said: "Of course! Let him stay!" declares your

Rephute

OPERA: "Götterdämmerung" Ends Season—Tourel Joins Company

Tourel Makes Debut As Mignon

Jennie Tourel trod the boards of the Metropolitan once before when she appeared in the special Spring season in 1937, but to all intents and purposes, her portrayal of the title role in "Mignon" on the evening of March 16 was her official debut with the company. Via recitals, performances with orchestras and other operatic appearances, Miss Tourel's art is considerably better known to the public now than it was in 1937. Her fine musicianship has been widely proclaimed as has her deftness of dramatic style.

It would be over-simplification to set Miss Tourel down as a miniaturist, but it is true that her greatest accomplishments lie in exquisitely wrought detail, highly polished minutiae of musical as well as histrionic expression and sensitivity to the finer points of interpretation. Some of these small-frame accomplishments inevitably are lost upon the audience in a theater as large as the Metropolitan, but even those in the farthest reaches of the top balcony were persuaded by the elfin charm and the subtlety of nuance with which she recreated the wild, gypsy creature to the life. Her voice, while not large nor even remarkably colorful, is a joy to hear because it is so perfectly produced and is deployed with such unmistakable mastery of technique. Miss Tourel is one of the happiest choices the Metropolitan has made in the mezzo-soprano department within recent memory.

Patrice Munsel again was the Philine. Jacques Gerard as Wilhelm Meister, and Virgilio Lazzari, as Lothario, sang their roles for the first time here with variable success. Donald Dame, displaying a fine voice and a genuine flair for comedy, was by far the best of the supporting cast in the part of Laerte. Others were Lucille Browning and John Gurney. Sir Thomas Beecham conducted. R.

Second "Ring" Cycle

The second "Ring" cycle of the season, which began on March 18, and continued for the three ensuing Saturday evenings, attracted audiences fully as large as the earlier Tuesday night series. With a few changes the casts were the same, although this time the work was not heard uncut. Indeed, certain of the elisions, such as that in the third act of "Walküre" and the brief and therefore incomprehensible one in the moody introduction to the second act of "Siegfried", detracted from the total effect of the representation.

Once again one had to differentiate sharply between the orchestral and the stage performances. Until a thoroughgoing restudy of the tetralogy becomes feasible it is probably useless to expect an interpretation which renders Wagner his full due. Again, as a few weeks earlier, the hero was George Szell, whose reading takes on new splendors the oftener one hears it. The orchestral playing, as on the previous occasion, was uneven—now good, now slovenly and ragged. Let it be hoped that, in a not too distant future, the Metropolitan orchestra will be subjected to a more or less Augean cleaning.

The leading roles were in the same hands as before. Herbert Janssen cared again for the three Wotans and for Gunther in the "Götterdämmerung". Lauritz Melchior, as usual, was Siegmund and both the Siegfrieds, Alexander Kipnis the Hagen, John Garris the Loge, Frederick Lechner the Alberich, Karl Laufkoetter the Mime.



Charles Kullman as Tamino



Kerstin Thorborg as Amneris



Jennie Tourel



Irma Petina

TWO NEW ASSUMPTIONS OF MIGNON

Kerstin Thorborg embodied Fricka in "Rheingold" and "Walküre", Erda in "Siegfried", Waltraute in "Götterdämmerung". The "Rheingold" Erda was this time Karin Branzell, the Froh Emery Darcy, the Freia once more Jarmila Novotna. Helen Traubel, in fine voice though fearful as ever of Wagner's high C's, again shouldered the burdens of Brünnhilde. Sieglinde was Rose Bampton, Astrid Varnay, Guttrune, Messrs. List and Moscona attended to the duties of the giants and the first named assumed Hunding. Rhinemaidens, Valkyries and Norns were those of the first cycle and Nadine Conner warbled the music of the prophylactic bird. P.

Emery Darcy Sings His First Parsifal

Another and an unexpected "Parsifal", fitted into the subscription series the evening of March 29, brought with it at least one feature of uncommon interest. For the first time in many years Lauritz Melchior, being occupied elsewhere, yielded the name part to another, thus enabling local operagoers to acquaint themselves with a new and untested representative of the Guileless Fool. This was Emery Darcy, an American tenor of Norwegian parentage, who at the Metropolitan has hitherto been confined to minor roles. Probably not many had thought of him as a potential "Heldentenor". Yet it will be surprising if Metropolitan patrons do

not enjoy increasing chances to see him as this or that Wagnerian hero in a not too distant future.

Mr. Darcy's first attempt at Parsifal created a distinctly favorable impression. The tenor is young, slender, personable. He brings to the first half of the role the naive, boyish quality it demands but rarely obtains from artists in the full bloom of maturity—let alone well past it. His acting is easy and natural and he is wise enough not to resort to arbitrary or far-fetched nuances in the difficult scenes of Parsifal's enlightenment and spiritual awakening. Some aspects of the impersonation are still somewhat rudimentary. Yet it may be expected to mature and to take on more individual traits with increasing experience. At present it adheres largely to approved models. Mr. Darcy, one is happy to see, stands immobile on the stage during the Grail scene, though he did neglect this time to clasp his heart at Amfortas's cry "Erbarmen"—an important detail.

He sang the music well, with volume and quality of tone altogether adequate to the task. He gave, in short, a highly creditable performance and may grow into something of a Wagnerian white hope. After the second act the audience gave him an ovation.

It would be pleasant to record as much of Astrid Varnay's first attempt at Kundry but, except as the loathly damsel of the first act, her embodiment was either conventional or in-

adequate. The vastly complex psychology of the second act is beyond her present powers and she found much difficulty in coping with the music, much of which is either too high or too low for her. Aside from the excellent Amfortas of Mr. Janssen the remainder of the cast offered no significant features. Emil Cooper, conducting a brutally cut performance, demonstrated once again that "Parsifal" is not his opera. P.

Petina as Mignon

A special students' matinee of "Mignon" under the auspices of the Metropolitan Opera Guild filled the house with school children on the afternoon of March 31. The youngsters appeared to enjoy themselves vastly and there was much enthusiasm. The performance itself had several features of novelty, chief of them being the Mignon of Irma Petina, heard here for the first time. The mezzo effaced no cherished memories but her performance was reasonably competent. This time the Lothario was Nicola Moscona, while Alessio de Paolis replaced Donald Dame as Laerte. Jacques Gerard, as Wilhelm Meister, Petrice Munsel as Philine and Lucille Browning as Frederic completed the cast. Sir Thomas Beechman conducted. W.

Tourel Sings Carmen

The repetition of "Carmen" at the Metropolitan the evening of March 24 benefited immensely by the presence in the title role of Jennie Tourel. It was, to be sure, not her first assumption of the part in this theatre, where it was first disclosed during the Spring season seven years ago. Since then it has been heard on several occasions in and around New York, most recently at the City Center. This time on Broadway, however, it was immeasurably better than on 55th Street a few weeks back.

The writer of these lines who obtained his first experience of the Tourel Carmen at the Opéra Comique in Paris can vouch for the unwavering consistency of the impersonation from year to year. Except for the enhancement of certain nuances and the deepening of certain details the artist has adhered with unvarying logic to her fundamental conception. Its keynote is simplicity and the avoidance of far-fetched, inflated or flamboyant effects. It has the charm of French style, an unceasing vitality, and a richness of well-contrived detail that falls effortlessly into its place in the general design. But let it be understood once

(Continued on page 20)



Astrid Varnay, Who Sang Kundry



Emery Darcy, the Parsifal

TWO AMERICAN NEWCOMERS TO "PARSIFAL"

Robin Hood Dell Announces Artists

**Mitropoulos to Appear
For First Time—Famous
Soloists Listed**

PHILADELPHIA.—Preparing for a 1944 summer series at Robin Hood Dell, the Board of Directors and David Hocker, the Dell general manager, have lined up an impressive roster of conductors and soloists. The season—the Dell's fifteenth—is to open June 19, and continue for seven weeks, closing August 4. Twenty-eight programs are scheduled.

The majority of the concerts will be in charge of Dimitri Mitropoulos, George Szell and Vladimir Golschmann. Mr. Mitropoulos, conductor of the Minneapolis Symphony is to appear in Philadelphia for the first time. Messrs Szell and Golschmann will be revisiting the scene of former successes. "Pop" concerts will engage Erno Rapee and Sigmund Romberg.

The list of soloists definitely engaged so far enumerates some of the brightest names in concert and opera. Pianists include Artur Schnabel, Rudolf Serkin, Luboshutz and Nemenoff, Alec Templeton and Zadel Skolovsky. Violinists are to be Jascha Heifetz, Nathan Milstein and Bronislaw Huberman. Singers include Gladys Swarthout, Dorothy Sarnoff and Jan Peerce. Gregor Piatigorsky, cellist, and the General Platoff Don Cossacks are also booked. At this writing negotiations are being conducted with several other soloists and ensembles.

The Dell Orchestra of ninety as in former years, will consist almost exclusively of Philadelphia Orchestra musicians.

Symphony Presents Piano Soloists

**Brailowsky Plays Works
By Liszt and Franck—
Regules in Debut**

PHILADELPHIA.—The Philadelphia Orchestra's concerts on March 17 and 18 presented Alexander Brailowsky, pianist, in Franck's Symphonic Variations and Liszt's E flat Concerto. The concerts introduced Mr. Ormandy's transcription of Bach's Organ Toccata in C which was followed by Debussy's "La Mer".

Rachmaninoff's Third Concerto was the principal work on the program for the concerts of March 24 and 25. Making her debut, Marisa Regules, young Argentine pianist, played the solo passages while Mr. Ormandy and the orchestra collaborated in a reading of the richly scored work. The performance honored the memory of the late composer-pianist who died on March 28, last year. Beethoven's "Egmont" Overture; Debussy's "Nuages" and "Fêtes"; Strauss's "Tales from the Vienna Woods" and the local premiere of Camargo Guarnieri's Three Brazilian Dances were heard.

Two Operas Give Performances

**Metropolitan Troupe Presents
"Pelleas"—La Scala Heard in
"Trovatore"**

PHILADELPHIA.—The Metropolitan Opera presented Debussy's "Pelleas and Melisande" at the Academy of Music on March 21, with Emil Cooper conducting. Raoul Jobin sang Pelleas, replacing Martial Singher who was indisposed, and Bidu Sayao portrayed Melisande. John Brownlee, Alexander

Philadelphia

By WILLIAM E. SMITH



Mrs. Walter A. Knerr, President of the Philadelphia La Scala Opera Company, and the Cast of "La Bohème", Given by the Company at the Academy of Music, March 8, and the Lyric Theatre in Baltimore, March 10. On Her Right Are Wilfred Engelman, Dorothy Kirsten, Nino Martini and G. Bernardi, Cleveland Manager. On Her Left Are Annunziata Garrotto, Angelo Pilotto, Maestro Gabriele Simeoni and Nino Ruisi

Kipnis, Margaret Harshaw, Lillian Raymondi and Louis d'Angelo completed the cast.

The Philadelphia La Scala's production of Verdi's "Il Trovatore" was given at the Academy of Music on March 22, with Martinelli, Winifred Heidt, Gertrude Ribla, Rocco Pandiscio, Mildred Ippolito and Nino Ruisi in the cast. William Sena's ballet earned hearty applause and there were special tributes for conductor Giuseppino.

Baltimore Host To Philadelphians

**Mozart's Requiem Given
By Peabody Chorus—
Recitals Heard**

BALTIMORE.—The Philadelphia Orchestra closed its local series of concerts at the Lyric on March 29 before a large group of subscribers. The program, led by Eugene Ormandy, included Griffes's "Poem" for solo flute, played by William Kincaid, Beethoven's "Egmont" Overture, Sibelius's Second Symphony and a set of three Brazilian Dances by Camargo Guarnieri.

Mozart's Requiem was sung at the Peabody Conservatory March 30 by the Conservatory Chorus of 150 singers under the direction of Ifor Jones. This was the eleventh annual concert of the chorus which was founded by the late Louis Robert. Carolyn Creighton Long, soprano, Dorothy Goodman, contralto, Hardesty Johnson, tenor, and Edwin Steffe, bass, were the members of the solo quartet and their several episodes were interpreted with quality. Sarah Stulman Zierler and Leroy F. Evans were the accompanists.

Peabody Faculty Concert

The seventh Patriotic Recital at the Peabody Conservatory was given March 31 by the faculty member, Pascuali Tallero, who played several piano works.

The Baltimore Music Club presented a concert April 1 at the Belvedere Hotel with Ruth Hutzler Schaffer,

pianist, and Charles D. Harris, baritone, as soloists. The Baltimore Music Club Chorus with Sarah Stulman Zierler, accompanist, songs concluding the program with a dramatic rendition of Franz Bornschein's new score "Day" which the composer conducted. F. C. B.

Composers Present Original Works

**Heifetz in Recital—Bee-
thoven Trio Cycle Initi-
ated**

PHILADELPHIA.—The Philadelphia chapter of the National Association for American Composers and Conductors closed its second season on March 20. A varied program listed a Trio in D minor for violin, cello and piano, by Francesco Caruso; piano compositions, including a Sonata by Frank Potamkin, and shorter pieces by Frances McColin and Celeste D. Heckscher, and songs by Wintter Watts, Jane Kolb and Miss Heckscher.

Jascha Heifetz gave a recital before a large audience at the Academy of Music on March 23. The noted violinist played Bach's C major Sonata for unaccompanied violin; Bruch's Second Concerto; Beethoven's Sonata, Op. 12 No. 2, and works by Paganini, Scarlatti, and others. Emmanuel Bay accompanied Mr. Heifetz.

At the Philadelphia Musical Academy, the first in a Beethoven Trio cycle of three concerts was given on March 24 with faculty members Jani Szanto, violin; Thomas Elmer, cello; and Joseph Schwartz, piano, participating.

Cherniavsky Plays In Vancouver

VANCOUVER, B. C.—The final Winter concert of the Vancouver Symphony with Sir Ernest MacMillan conducting, was given in the Orpheum Theatre on the afternoon of March 5. Jan Cherniavsky, pianist, was soloist in Beethoven's "Emperor" Concerto, creating an excellent impression.

WANTED BY THE FBI

● Frederick Hoyer Cesander, with aliases, has been sought by the Federal Bureau of Investigation for several years for a violation of the White Slave Traffic Act. He was indicted by a Federal Grand Jury at Cedar Rapids, Iowa, on April 22nd, 1942, which indictment charged that in December, 1940, he violated this act by transporting a female in interstate commerce for immoral purposes. This violation involved a transportation of two girls, ages 8 and 12 years, respectively. Information has been received that Cesander has on previous occasions made improper advances toward very young girls. He is a piano tuner, organist and music teacher and has specialized in tuning and inspecting church organs. He sometimes conducts classes for very young girls teaching them to play the organ and as a result of these contacts, he is reported to have gained their confidence and subsequently molested them.

● If you have any information concerning the whereabouts of this fugitive, please communicate with the nearest field division of the Federal Bureau of Investigation or directly by telephone or telegraph with John Edgar Hoover, Director, Federal Bureau of Investigation, U. S. Department of Justice, Washington, D. C., telephone National 7117.

CESANDER IS DESCRIBED:

Age—51 years
Height—6'1 1/2"
Weight—172 pounds
Eyes—Brown (wears horn-rimmed glasses with thick lenses)
Hair—Dark brown
Complexion—Dark
Build—Tall, slender
Race—White
Nationality—American
Education—College graduate
Occupation—Pipe organ repairman, tuner and installer; piano tuner, organist, music teacher, clerk, and salesman
Peculiarities—Suffers from hay fever and when last seen had several front teeth missing



Frederick Hoyer Cesander, with aliases Fred Cesander, Fred H. Cesander, Frederic H. Cesander, Frederick Cesander

CONCERTS: Schnabel in Beethoven Series—Violinists Heard

Louis Kaufman, Violinist

Several works by American composers added interest to the program which Louis Kaufman offered at his violin recital in Town Hall on the evening of March 17. He gave brilliant performances of a Sonata by Charles Jones; a Suite by William Grant Still; and "Mood" by Joseph Achron. The Epilogue of Sibelius was also a novelty. If none of the music was of outstanding importance, it was all gratefully fresh, and Mr. Kaufman played it very well. His tone was rich and warm in quality and his technique admirably secure.

The standard works of the repertoire were by no means neglected, however, for Mr. Kaufman also offered Beethoven's "Kreutzer" Sonata and Lalo's "Symphonie Espagnole". The famous Beethoven Sonata is having a run this season even greater than usual; it turns up on violin programs almost every other evening. In the Lalo work Mr. Kaufman accomplished some of his most spectacular playing of the evening. His intonation was accurate, and he combined rapidity of articulation with colorful tonal effect. Vladimir Padwa was the accompanist. The audience was of good size and enthusiastic. S.

Charles Petremont, Violinist (Debut)

Valentin Pavlovsky, accompanist. Town Hall, March 19, evening:

Sonata in D.....Vivaldi-Respighi
Sonata for Violin and Piano, in D Minor
Brahms
Concerto in E Minor.....Conus
Poème.....Chausson
Praeludium and Allegro.....Kreisler
"Beau Soir".....Debussy-Heifetz
Polonaise Brillante in D....Wieniawski

Watch Mr. Petremont! Unless present signs fail he ought to ripen into an artist of outstanding importance. As it is, he must be set among most engaging disclosures of the season. His limitations at the moment are chiefly those of immaturity. This young man from Boston is only 18—a condition that time will cure. Otherwise he is one of the most conspicuous violin talents who has come to notice in many months and his development should command the utmost interest.

So far as his approach to the task at hand and his demeanor are concerned Mr. Petremont might be a veteran of many public appearances. His poise is amazing, his work un-



Charles Petremont



Sonia Essin



Artur Schnabel



Zino Francescatti

marred by the slightest trace of "nerves". His schooling appears to have been of the soundest and he is musical to his finger tips. At no time does he employ a remarkably cultivated technical equipment to merely showy ends. One feature of his mechanism is a bow arm of admirable elasticity and freedom; indeed, such broad, controlled, resourceful bowing is none too frequently encountered except among the chosen. And the security of Mr. Petremont's finger technique keeps pace with the inborn skill of his right arm. Except in a very few barely noticeable instances his intonation in the present case was uncommonly pure. He produces, both in cantilena and in rapid passage work a tone of conspicuous purity and beauty, free from roughness of any sort. Nowhere did he exhibit this gift to more grateful advantage than in the Vivaldi sonata and in the shoddy concerto of Conus, which he positively ennobled.

Emotionally, the D Minor Sonata of Brahms, well as Messrs. Petremont and Pavlovsky performed it, is still beyond the violinist's musical depth. But if the violin part seemed rather shallow in expression it was nevertheless alive at all times and beautiful as sheer sound. The large audience quickly reacted to playing so prevailingly musical and finished and acclaimed the newcomer with a great show of warmth. P.

Artur Schnabel, Pianist

Carnegie Hall, March 20, evening. All-Beethoven program:

Sonata in C, Op. 53 ("Waldstein")
Sonata in G, Op. 14, No. 2
Sonata quasi una fantasia in C Sharp
Minor, Op. 27, No. 2 ("Moonlight")
Sonata in B Flat, Op. 106
("Hammerklavier")

With this program Mr. Schnabel initiated a series of three piano recitals devoted to Beethoven under the auspices of the New Friends of Music. He had made a judicious choice of sonatas representing all three periods of Beethoven's creative evolution, and a large audience was on hand, as was to be expected.

It was the pianist's reading of the earliest of the sonatas, the one in G, of Opus 14, that was most completely satisfying. It was kept within an appropriately moderate range of tone and was marked by many charming effects. The pedalling was unduly dry at times, notably in the Andante, and, strange to say, in this respect the pendulum swung widely from a classical austerity here to the other extreme in the last movement of the "Moonlight". Certain rhythmic vagaries in that movement, the rather lifeless level of the second movement, and the feverish crowding of the imposingly majestic theme that ushers in the "Hammerklavier" may well be attributed to the fact, generally understood, that Mr. Schnabel had barely recovered from an illness.

When once the Opus 106 got well under way it was given a performance

of large architectural proportions, the treatment, even though somewhat detached, being vitally romantic in essence, while the significance accorded details was kept consistent with a governing grasp of structural compactness, which, too, prescribed eminently satisfying tempi. There was much applause at the end, as there had been after each of the preceding works, but, as is customary at a Schnabel recital, no "encores" were added, any deviation from which rule would have been out of place in any case in view of the nature of the program. C.

Sonia Essin, Contralto

Sonia Essin, contralto, gave her first New York recital since 1935 at the Town Hall the afternoon of March 18. Her program, a long and exacting one, opened with Handel's "Ah, spietato", an aria from Donizetti's "Anna Bolena" and Gluck's "Divinités du Styx", ranged through a group of half a dozen Brahms songs, the "Gerechter Gott" scene from "Rienzi" and lyrics by Respighi and Falla and closed with an assortment of American numbers.

The voice of Mme. Essin is in itself an organ of singular beauty and warmth. It suffers, unfortunately, from faults of production which, among other things, prejudice the artist's fidelity to the pitch. Some of her best singing was done in the Gluck and the Wagner airs. The Brahms Lieder, earnestly as she approached them, lacked emotional depth and were delivered with a monotony of color which caused them all to sound more or less alike. P.

Zino Francescatti, Violinist

A large audience greeted Zino Francescatti with much warmth at the recital which that able violinist gave at Carnegie Hall the evening of March 22. With Albert Hirsh at the piano Mr. Francescatti devoted the first part of his concert to two sonatas, the magnificent one in A, by Bach, which is much too seldom heard, and Beethoven's "Kreutzer". This serious matter disposed of, the artist turned his attention to business of slighter charge—to Saint-Saëns' "Introduction and Rondo Capriccioso", Tartini's Variation on a Corelli theme (in a version of the performer's own), a couple of Debussy transcriptions, Shostakovich's Polka from the "Age of Gold" and Paganini's "I Palpiti".

Mr. Francescatti's art is unquestionably a distinguished one and he was in good form on this evening. His superb technique, his pure tone and the general security of his intonation were manifest in practically everything he did, as well as the taste and the sound sense of style which lent distinction and freshness even to a work so hackneyed as the Saint-Saëns piece. But the sonatas presented problems of a sterner nature.

(Continued on page 13)

Verdi's "Requiem" Given for Red Cross

FOR the benefit of the American Red Cross, Verdi's Manzoni Requiem was sung at the Metropolitan Opera House on the evening of March 28, under the baton of Bruno Walter. The soloists were Zinka Milanov, soprano; Kerstin Thorborg, contralto; Charles Kullman, tenor, and Nicola Moscona, bass. The soloists, chorus and orchestra were all from the Opera House. All taking part contributed their services.

It is late in the day to discant upon the pros and cons of Verdi's tribute to his patriot-compatriot, whether it is a genuinely religious expression or merely a pasticcio, as has been claimed, of bits left over from "Aida". Suffice it to say that on this occasion, the Requiem became a work not only of deep religious significance but one of poignant drama, the greatest of all, the Drama of Death!

Musically speaking, the first part of the work was the more gripping as it is the better piece of composition. No operatic performance in the Metropolitan has ever surpassed in dramatic intensity what Mr. Walter did with the "Dies Irae".

The ensemble was perfect. Here, for once, was a Verdi work sung as the composer wished and there were no bawlings of high tones to show off individual voices. It would be interesting to see if Mr. Walter could induce any known tenor to sing the high B Flat at the end of "Celeste Aida" softly, as Verdi marked it. The quartet parts were carefully balanced and the various passages for trio equally so. By some witchery known apparently

to himself alone, Mr. Walter managed to make the chorus sing with exquisite tone in both soft and loud passages. The quietness of the "Kyrie" and the despairing shrieks in the "Die Irae" were of equal beauty.

Individually, Mme. Milanov and Mme. Thorborg covered themselves with glory in both solo passages and especially in the duets, "Recordare" and the "Agnus Dei". Indeed, the vast improvement in the manipulation of the soprano's always beautiful organ was everywhere evident. The contralto part, written really for a mezzo-soprano has passages of great difficulty and a most trying tessitura. Mme. Thorborg sang with a finesse and a beauty of tone that even her best operatic performances have seldom equalled. Mr. Kullman was not striking in the "Ingemisco", his one important solo bit, but he sustained his part in the quartets and trios very well. Mr. Moscona sang the "Confutatis" most dramatically and was always a solid foundation in the solo ensembles. The chorus sang beautifully and the orchestra, raised to an unusual eminence in the auditorium, did magnificently.

Of Mr. Walter's conducting, nothing can be said beyond what has been said. The credit for a perfect rendition of the work, one that restored all its inherent dignity and musical as well as spiritual significance, belongs to him and to him alone. So perfect a performance should not be a single one and it is to be hoped that the opera house will see its way clear to offering a repetition. H.



A HOLLYWOOD NOTE IN ART—Louis Kaufman, Who Gave a Recent New York Recital, and Who Plays the Violin Solos in Many Major Film Productions, Provides "Mood" Music for Milton Avery as He Completes a Painting of Mrs. Kaufman in His New York Studio

Concerts in Manhattan

(Continued from page 12)

The performances lacked depth and penetration, in the main. The variation movement of the "Kreutzer", moreover, was sentimentalized to a point of sugared dullness. As for the opening and concluding presto movements, these the players rushed to such a degree that prestissimo would have seemed a designation more appropriate. P.

Dougherty and Ruzicka, Duo-Pianists

Town Hall, March 22, evening:
Fantaisie in F Minor, Op. 103...Schubert
Sonata in C...Purcell
Organ Prelude and Fugue in G Minor...Buxtehude-Dougherty
"Music from Seas and Ships" (an American Sonata)...Dougherty
Concerto for Two Solo Pianos...Stravinsky

Celius Dougherty and Vincenz Ruzicka deserve a special word of thanks for the refreshingly novel character of the two-piano program they offered on this occasion. Nothing was unduly familiar and Mr. Dougherty's "American sonata" and Buxtehude transcription were completely new to the local public.

The sonata, "Music from Seas and Ships", proved to be mainly a straightforward series of American chants presented with but a modicum of compositional "dressing up" in three groupings, designated as "Trim and Breezy", "Calm" and "Fast and Jolly". The principal tunes used are "Blow, Ye Winds", "Mobile Bay", "Banks of Sacramento" and "Rio Grande", and the effect of the performance was exhilarating. The composer's transcription of the seventeenth century Buxtehude's prelude and fugue was tastefully and deftly made.

The fragrant Schubert Fantaisie, written as a duet for one piano, was played exactly as written but at two pianos instead of one, to allow for "greater freedom and the use of two sets of pedals". As thus presented, its ingratiating music gained something tangible in communicative effect. Then of the four charming movements of the Purcell sonata the Largo and the closing Canzone were of special beauty. As for the Stravinsky concerto for two pianos, composed in 1935, its individual rhythmic vitality and sonorous effects again exerted a potent appeal.

The playing of the two-piano team was characterized by sincere musicianship and technical skill rather than a perfectly co-ordinated ensemble as regards well-adjusted balance and synchronization of attack. The players are of widely diverse styles, which as yet have not been fused into complete unanimity of approach. But their recital obviously gave great pleasure to their large audience. C.

Dorothy Maynor, Soprano

Ernst Victor Wolff, accompanist.
Town Hall, March 25, afternoon:

"Svegliatevi nel core": "V'adoro Pucelle", from "Julius Caesar"...Handel
"Ch'io mi scordi di te"...Mozart
"Chant de Forgeron"...Milhaud
"En regardant les belles Fleurs"...Caplet
"Les Berceaux", "Mandoline", "Fleur ietées"...Fauré
"Die heiligen Drei Könige", "Ruhe, meine Seele", "Morgen", "Caecilie"
Strauss
"Hopak", "Prayer"...Mussorgsky
"Waltz"...Medtner
"Floods of Spring"...Rachmaninoff
"The Poet Sings"...Watts
"White Horses of the Sea"...Warren
Negro Spirituals: "Gimme dat old time religion", "I got shoes" (arr. E. V. Wolff); "Ride on, Jesus" (arr. Nathaniel Dett)

Spring and its languors were in the air when Miss Maynor finally got around to the recital she had been compelled to postpone earlier in the season. Perhaps it was this which lent a kind of gentle somnolence to a con-



Dorothy Maynor



Frieda Hempel

siderable part of the concert. Still, other elements may well have contributed their share. The soprano's program was hardly an ideal of construction. She assembled too many songs of a languid and dreamy mood which palled for want of stimulating contrasts. And Miss Maynor's emotional resources and range of expression lack the depth and the width to make up for this absence of lyrical variety.

Her singing improved as the afternoon advanced. Some of the loveliest heard came with Medtner's fetching waltz song, in which the soprano's tones—particularly the upper ones—exhibited that enchanting purity which long ago won admiration. In the English numbers and the Spirituals she seemed more generally at her ease and more happily poised than she had been earlier. Neither in the Handel nor Mozart arias was she technically or stylistically comfortable. Her tones much of the time were unsteady, their support uncertain and the lower part of the scale often sounded tight. To such a page as Cleopatra's love song out of "Julius Caesar" Miss Maynor was unable to bring anything like the warmth and the sumptuousness the air demands; while Mozart's "Ch'io mi scordi di te" came in for a generally shallow performance.

Diction is not one of Miss Maynor's strong points and its want of clarity scarcely benefited the French group, especially the lyrics of Fauré. Of the Strauss group the best was "Ich schwebte" which Miss Maynor, after removing it from her regular list to make way for "Morgen", sang as an encore, with charming animation and effect. The others failed to exercise their proper spell largely because the singer did not penetrate very far below their surface and by reason of the prevailing uniformity of treatment they received.

Ernst Victor Wolff furnished tasteful accompaniments and shared in the abundant applause of the occasion. P.

Frieda Hempel, Soprano

Frieda Hempel, soprano. Arpad Sandor, accompanist. Town Hall, March 26, afternoon:

"Gelobt sei Gott"
15th Century Easter Hymn
"Widmung"; "Marienwürmchen";
"Meine Rose"; "Soldatenbraut"
Schumann
"Im Frühling"; "Die Forelle"; "Auf dem Wasser zu Singen"; "An die Laute"; "Thr Bild"
Schubert
"Er ist Gekommen"
Franz
"In der Stiller Nacht"; "Phyllis und die Mutter"; "Schwesterlein"
Brahms
"Die Zahn"; "Niemand Hat's Gesehen"
Loewe
"Wer Hat dies' Liedlein Erdacht"
Mahler
"Ständchen"
Strauss

Once more Mme. Hempel demonstrated the superb art which has made her an interesting singer for many a moon. The list of songs was of necessity somewhat restricted as to type and range, but all were done magnificently.

The opening Hymn, not very happily accompanied on the organ by Bassett W. Hough was a good beginning. Of the Schumann songs, the one

about the Lady Bug was the best done and of the Schubert songs, "Auf dem Wasser zu Singen" was the most treasurable. All the Brahms were excellent and the audience clamored for a repetition of the final one—and did not get it.

The neglected Carl Loewe came into his own with the humorous song about the baby's first tooth and this had to be given again. The other Loewe song was less happily projected. The Mahler, with its slow coloratura passages was clear and limpid and the Strauss Serenade made a fitting ending. There were numerous encores. It was an afternoon of delightful singing. H.



Celius Dougherty and Vincenz Ruzicka

were disturbing rhythmical irregularities in some of the dances of the Handel suite, and purists might have objected to the treatment of many of the embellishments in several of the compositions played, while the French pieces would have gained by a more imaginative approach. The audience was cordially responsive. C.

Florence Mercur, Pianist

Florence Mercur, pianist. Town Hall, March 19, afternoon:

Melody from "Orfeo"...Gluck
Fantasia in C Minor...Bach
Intermezzo in E Flat Minor; Rhapsody, Op. 79, No. 1...Brahms
Sonata, Op. 31, No. 2...Beethoven
Impromptu, Op. 29; Polonaise, Op. 26, No. 2; Valse (Posthumous) in A Minor; Ballade, Op. 38...Chopin
"Players"; Allegro de Concerto
Granados

Miss Mercur, unheralded, proved herself a pianist of parts. In fact, she seems to have all the qualifications necessary for a first rate concert artist, (Continued on page 22)

EASTMAN SCHOOL OF MUSIC of THE UNIVERSITY OF ROCHESTER

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EASTMAN SCHOOL OF MUSIC, Rochester, N. Y.

ORCHESTRAS: Koussevitzky Conducts New Schuman Work

Bostonians Present Schuman Novelty

Boston Symphony, Serge Koussevitzky, conductor. Carnegie Hall, March 11, afternoon:

Symphony for Strings, William Schuman
(First Time in New York)
Second Symphony.....Samuel Barber
"Scheherazade".....Rimsky-Korsakoff

Mr. Schuman's work, written to order for the Koussevitzky Music Foundation, had its premiere in Boston last November. It is in three movements, the first being of a robust character; the second, Larghetto, mostly for muted strings, seemed vague as far as direct intention is concerned. The final movement was the most interesting of the three. Mr. Barber's symphony like much of the work of this composer, showed knowledge of harmony and orchestration, but was less definite in constructive ideas.

The Rimsky-Korsakoff tone-poem one of the gems of all orchestral composition, which, by the way, sounded very radical when America first heard it around 1905, was splendidly done and its logical movement and scintillating instrumentation were both made more so by contrast. D.

Philharmonic-Symphony Young People's Concert

New York Philharmonic-Symphony, Rudolph Ganz conducting. Soloist, Maria Kurenko, soprano. Carnegie Hall, March 18, morning.

Overture to "Mignon".....Thomas
Symphony No. 1, in C.....Beethoven
Songs:
"On the Mountain"; "I'll Go, I'll
Come".....Gretchaninoff
"Charmant Papillon".....Campara
"Pastorale".....Stravinsky
"Ladouchiki".....Strimer
(Mme. Kurenko)
"Anchors Aweigh"
(Sung by Waves Singing Platoon)
Waltzes from "Der Rosenkavalier"
Strauss

Mr. Ganz made his customary and interesting explanations of the Beethoven and other portions of the programs. Mme. Kurenko won much favor with her young audience by her singing of the interesting Russian and French works. Gretchaninoff who was present, was introduced to the audience. D.

Toscanini Continues Series

NBC Symphony. Arturo Toscanini, conductor. Studio 8H, Radio City, March 19, afternoon:

Overture to "Oberon".....Weber
Symphony No. 92.....Haydn
"The Pines of Rome".....Respighi

With a conductor of lesser stature than Mr. Toscanini, such a program could have easily been played in rou-



Alexander Brailowsky



John Corigliano



William Kapell



Leonard Bernstein

time fashion and the appreciation of the audience would have been sincerely given. Such old favorites as the first two works can be enjoyed regardless of how many times they are repeated by various orchestras, but in too many instances are taken for granted and run off in a slap-dash manner. The always amazing virtuosity of the NBC ensemble, coupled with the famous maestro's impeccable attention to the score combined to give a totally refreshing performance of the overture and an equally satisfying rendition of the delightful "Oxford" Symphony.

The concluding number, Respighi's "The Pines of Rome" called for an augmented orchestra, which enlisted several additional trombones; a piano, organ; rattles; gongs; glockenspiel, and that bewildering "nightingale" record. The effect of this imposing aggregation was highly percussive but of a nature to be rated in decibels; not as music. Mr. Toscanini, as ever, was the complete master of the program and he was recalled several times by the large audience. K.

Iturbi Leads Rochester Philharmonic in New York Debut

Rochester Philharmonic. Jose Iturbi, conductor and soloist. Carnegie Hall, March 18, evening:

Overture to "Russian and Ludmilla"
Glinka
Tone Poem, "Don Juan".....Strauss
Piano Concerto in D Minor (K. 466)
Mozart
(Mr. Iturbi)
"Spirituels".....Morton Gould
"Rhapsody in Blue".....Gershwin
(Mr. Iturbi)

The Rochester Philharmonic and its conductor Jose Iturbi received a rousing welcome when the orchestra made its New York debut at this concert. Mr. Iturbi appeared in a double role, as conductor and soloist, leading the orchestra from the keyboard in the Mozart and Gershwin works. He had arranged a program of markedly popular appeal and the audience obviously

enjoyed itself greatly.

It was apparent as soon as the orchestra played the Glinka overture that the organization was in good form and had been well drilled. Attacks were crisp, rhythm was precise and the performance had snap. Again in the Strauss tone poem, clarity of detail throughout the score was consistently maintained. The orchestra whipped through the score accurately and briskly, and Mr. Iturbi put his emphasis upon the virtuosic rather than the poetic aspects of the music.

Morton Gould's "Spirituels" are cleverly written, especially for the strings, but the threadbareness of the composer's material peeps through the colorful garb of his orchestration. They were effectively played, and the "Rhapsody in Blue" found Mr. Iturbi and his men in top form. B.

Brailowsky Soloist With Philadelphia Orchestra

Philadelphia Orchestra, Eugene Ormandy conducting; Alexander Brailowsky, pianist, soloist. Carnegie Hall, March 21, evening:

Toccata in C.....Bach-Ormandy
Concerto No. 1 in E Flat.....Liszt
Mr. Brailowsky
"Liebeslieder" Waltzes, for orchestra,
mixed chorus and soprano solo. Brahms
Ellen Faull, soprano
Chorus from the Westminster
Choir School
"La Mer".....Debussy

The best performance in this eclectic list was undoubtedly that of the Bach Toccata in the transcription by Mr. Ormandy—one of the best renderings extant of Bach in symphonic garb. It is a most conservative arrangement, and Mr. Ormandy has so distributed the parts among the orchestral choirs that the music seems to come from an idealized organ. The phrasing, the "registration", the unique organ legato bore out the illusion with such realism that the transcription could not be regarded as other than a true enhancement of the original.

The Debussy masterpiece may have sounded better farther back in the auditorium, but from the eleventh row of the parquet it was coarse and the delicate wheels of its mechanism ground like millstones. The "Liebeslieder" Waltzes, surprisingly, were also something less than enchanting. Brahms obviously was right the first time when he labelled them "house-music". Their lineaments are not strong enough for concert purposes.

Of Mr. Brailowsky's Liszt playing there can be, as usual, nothing but the highest praise. His penchant for the Chopin-Liszt school of virtuosity is nowhere more apparent than in this No. 1 epic of the showman's art in music. The old, familiar themes, cadenzas and runs rang out with true virtuosity under the fleet fingers of Mr. Brailowsky and he had the eminently good sense to let it run under its own colors and not to "do something" with it to make it into something which it is not. The day is not yet when the Liszt's First Piano Concerto can no longer pull its own weight. R.

Milhaud Novelty Introduced By Philharmonic-Symphony

New York Philharmonic-Symphony. Artur Rodzinski, conductor. Assisting artist, William Kapell, pianist. Carnegie Hall, March 23, evening:

"Cortège Funèbre".....Milhaud
(First Performance)
Symphony in D Minor.....Franck
Dances from Galanta.....Kodaly
Concerto for Piano and Orchestra, in
C Minor.....Rachmaninoff
(Mr. Kapell)

This concert was one of the dullest, most pedestrian of the season. The brief novelty by Darius Milhaud set the key of the evening. It is one more of those 17 short war pieces which the League of Composers solicited and perhaps a little poorer than average exhibited so far. In more than two solid pages of type the program notes about Milhaud supplied no more categorical information concerning the new score than that it was intended "as an homage to the Allied soldiers who have died in this war". As a matter of fact, it sounds as if Milhaud had started out with the idea of writing some kind of cheerful dance or march number, then changed his mind and resolved to produce something funereal. After a bright-eyed beginning in the usual Milhaud idiom (which means with a mild sprinkling of dissonant notes) the music becomes grave and presently ends with some muffledappings of a snare drum. That is all.

This memorial business over, Mr. Rodzinski embarked upon a plodding and raucous account of the Franck Symphony, which to one pair of ears, at least, has rarely seemed so interminable. Truly, unless a conductor arises who can give such a gilt-edged performance of the work as Leopold Stokowski did a few seasons ago this work might profitably be put to bed for a longer or shorter rest. Kodaly's Hungarian dances formed this time a creaky bridge between the robust sonorities of César Franck and those of Sergei Rachmaninoff. While a performance of the latter's Second Piano Concerto needs no excuse this particular one was explained on the program as a "commemoration of the first anniversary of the composer's death". At all events, it aroused the audience as did nothing else all evening and at the close William Kapell became the object of quite an ovation. The young pianist played with accuracy and taste. If there were times when he was more seen than heard the reason lay even more in the merciless weight of Rachmaninoff's orchestration (which has always blanketed most pianists) than in the fact that Mr. Kapell is no prodigy of physical strength. P.

Corigliano Is Soloist

At the concert on the evening of March 25, John Corigliano, concert master of the Philharmonic-Symphony, was soloist in Beethoven's Violin Concerto and the Milhaud and Franck music was repeated. Mr. Corigliano was heartily applauded.

The New York Philharmonic-Symphony under Artur Rodzinski gave two repeat performances on the Sunday afternoon concert, March 26. The first of these was the Beethoven Concerto, with John Corigliano, concert-master of the orchestra, playing the solo part. Strauss's "Thus Spake Zarathustra", which was played earlier in the season, was given another thunderous reading which served, after a fashion, to camouflage the weakness of the score.

Mr. Corigliano again gave a performance of the Beethoven Concerto notable for finish and sense of style. K.

(Continued on page 15)



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FALL TERM BEGINS OCTOBER 2nd

SHOSTAKOVICH "EIGHTH" HAS PREMIERE

(Continued from page 3)

published reviews of the work. But despite the publicity build-up and all the various rumors which now, after the precedent of the Seventh, seem to accompany premiere performances of the Soviet master's works, the new symphony, which lasted an hour and three minutes, was greeted by a capacity audience with an ovation.

A message from Dimitri Shostakovich, read during the program, and addressed to Dr. Artur Rodzinski who conducted the premiere, said: "I send to you and to all the members of the orchestra my most sincere and friendly greetings. I am happy to know that my Eighth Symphony is being performed by the New York Philharmonic-Symphony under your leadership—by an orchestra and conductor who have done so much for the propagation in America of works by composers of my country."

"In these days of ordeal and hardship—days of decisive battles—music, the art we all love, is a means of friendship and understanding between our great peoples, inspiring them in their struggle against Nazi barbarians for civilization and democracy."

"With a friendly handshake, I wish you all luck and success."

During the intermission there also was a speech, paying tribute to the Soviet Union, by Maj. Gen. Charles M. Wessen, director of the Division for Soviet Supply of the Foreign Economic Administration.

The Performance

New York Philharmonic-Symphony, Artur Rodzinski conducting. Carnegie Hall, April 2, afternoon:

"William Billings" Overture
William Schuman
Symphony No. 8, Op. 65
Dimitri Shostakovich
First Performance in the Western Hemisphere

Discussing Shostakovich's "Leningrad" Symphony in the London Sunday Times recently, Ernest Newman declared, "If you want to locate the work on the musical map, look for it somewhere within the seventieth degree of longitude and the last degree of platitude." The new Eighth Symphony, given its first performance in the Western Hemisphere at this concert, and broadcast around the world on an international radio network, does not lie in quite the remote quarter of longitude Mr. Newman assigns to the "Leningrad," but it may as well be admitted that it lingers around some degree of platitude, if not ineptitude.

The composer, we are told, regards the symphony as "an attempt to look into the future, into the post-war epoch" where "all that is evil and ugly will disappear and beauty will triumph." It takes about an hour of playing time, 28 minutes of which are devoted to the opening Adagio. There are five movements in all—the Adagio, an Allegretto (March); Allegretto non troppo (March); Largo (Passacaglia), and Allegretto (Pastorale). The last three movements are played without pause between.

The First Impression

Snap judgments based upon single hearings of works of such length and complexity as this one are said to be tricky and dangerous expedients. On the other hand, first impressions, according to proverb, often are correct ones, and it is the first impression of this writer that the latest work of the prolific young Russian is anti-climactic, confused and confusing, and, as suggested before, leans to platitude. I am reminded of the profound, if sardonic, words addressed some years ago to an aspiring young author by H. L. Mencken. "It seems to me that you write very well," said Mencken; "the important thing, of course, is to find new and interesting things to say."

Hardly anybody will dispute that Shostakovich writes very well indeed; but there must be considerable doubt in many minds (outside of Soviet Russia) that his output since the Fifth Symphony has had much to say that was either new or particularly interesting. In the Sixth and Seventh symphonies, Shostakovich made his creative genius, whether by choice or persuasion, the instrument of social

and political ideology. He tried to make of himself a spokesman for an entire generation of his people and the mouthpiece of a whole sociological encyclical of his country. Surely this is too large an order for any one composer. It has been done—composers have epitomized a period and a people—but unconsciously and incidentally, not by design.

In the Eighth Symphony he slogs on in this formidable project, becoming noticeably more befogged and bewildered as he goes. The work begins bravely. The first movement is a long, poignant song, expressive both of sorrow and relief over harrowing events which, at long last, are past and finished. It is given mainly to unison strings and later to English horn against fleeting dissonances which continually resolve into restful harmonies. There is compelling monologue here and one feels well launched upon some epic document, some vast canvas, for which this lyricism is but a dramatically pent-up prelude.

No Document Develops

But no epic document, no vast canvas, develops. The second movement bursts crassly upon the ear. Purporting to be a march, it proves to be a vapid interlude built upon a short, descending motive without distinction and without provocative imagery or feeling of any description. It sounds like an after-thought, like a trivial postscript to the noble Adagio as does, indeed, most of the music that follows. The three hyphenated movements begin with another so-called march,—really a kind of dance with Hispanic or South American implications, rhythmically. And from that point on, the work becomes vague, strangely inhibited and stunted, and seemingly chartless in its search for development—for a predicate worthy of, and apposite to, the challenging *vorspiel*. It recalls snatches of previous themes; it goes through polyphonic exercises; it ejaculates occasional tutti climaxes (which are not logically prepared) and finally expires in a kind of apologetic pastorate which the composer appears to seize upon as a convenient stopping place, rather than a destination, for a vehicle that has got out of hand and is cruising driverless over the landscape.

It has been said in some quarters that the work is derivative, that there are bits of Sibelius, Tchaikovsky, Franck and even Strauss distributed through its pages. This may be true, but it means exactly nothing. Far too much emphasis has been placed upon genealogy, in a derogatory sense, in appraisals of contemporary music. Where shall we find a composer without an inheritance? Is there no Weber



A Recent Picture of Shostakovich

in Wagner? No Haydn in Beethoven? No Buxtehude in Bach? Unless he has never heard a note of music, no composer can avoid unconsciously picking up ideas and mannerisms from predecessors and even contemporaries.

It also has been pointed out that one of the principal characteristics of the work is its length, or, more properly, the extension of its musical ideas. It is not long because it is repetitious, however. It merely goes on *ad libitum* like an after-dinner speaker with no

regard for the clock. It is garrulous rather than verbose. There is a very prodigality of musical ideas—some shoddy, some worthy of better treatment—but all over-extended, all stretched taut and thin by the time they reach a period.

The net result is a work of clouded physiognomy and fuzzy profile which reflects Shostakovich far from his best. This writer is in the forefront of those who greet Shostakovich as one of the great creative minds of the day. But in justice to him, as well as to contemporary music, I feel duty-bound to point out that he has stubbed his toe in this Eighth Symphony; that it has neither the spontaneous originality nor the integrity of his earlier works (The First Symphony; the operas, "The Nose" and "Lady Macbeth of Mzensk"; the Fifth Symphony; the Piano Quintet, et al.), and that the composer is not being true either to himself or his gifts when he confects glib topical music like this gassy opus.

Of the performance, it can be reported that Mr. Rodzinski and the orchestra gave a technically expert and obviously seriously rehearsed reading. Later hearings may reveal differences of interpretation. William Schumann's new "William Billings" Overture opened the proceedings and Maj. Gen. Charles M. Wesson prefaced the symphony with a eulogy to the wartime accomplishments of the people of Russia and their fighting legions. A message from Shostakovich to Mr. Rodzinski also was read. The auditorium was filled to capacity by a brilliant international audience.

RONALD F. EYER.

Orchestra Concerts

(Continued from page 14)

Toscanini Gives Notable Performance of Schubert's Second

NBC Symphony, Arturo Toscanini, conductor. Studio 8-H, Radio City, March 26, afternoon:

Overture, "The Taming of the Shrew".....Castelnuovo-Tedesco
Symphony No. 2, in B Flat.....Schubert
"Queen Mab" Scherzo, from Romeo and Juliet.....Berlioz
"The Moldau".....Smetana
Cycle, "My Country".....Smetana

If some slight criticism might have been made of this program on the basis of an undue proportion of music in lighter mood certainly no reservation could be made as to its performance under the master-hand of Mr. Toscanini. The four movements of the Schubert symphony were projected not only with unimpeachable authority of conception but, over and above that, with what seemed like a freshly inspired illumination. The music glowed and sparkled and sang with a new beauty, as if it were just springing forth from the first incandescent fervor of creation in Schubert's mind and soul.

The "Queen Mab" Scherzo was played with inimitable lightness and delicacy and irresistible rhythmic allure, while the pictorially suggestive performance of Smetana's symphonic poem, "The Moldau", was poetically sensitive and dramatically vital. The Castelnuovo-Tedesco overture, which gives the piano a prominent role in the instrumentation, once again impressed the listener as being good theatre music for the drama that inspired it, albeit of somewhat thin sonorities and of brittle and satirical ultimate effect. Mr. Toscanini was again acclaimed with the stormy demonstrativeness that his work invariably evokes.

Philharmonic-Symphony Plays Bernstein Novelty

New York Philharmonic-Symphony, Leonard Bernstein, conducting. Soloist, Jenny Tourel, mezzo-soprano. Carnegie Hall, March 29, evening:

Overture to "Marriage of Figaro".....Mozart
Symphony No. 4, in A ("Italian").....Mendelssohn
Overture-Fantasy, "Romeo and Juliet".....Tchaikovsky
Symphony, "Jeremiah".....Bernstein
Solo, Jenny Tourel
"El Salón México".....Copland

Interest at this concert naturally centered in the first New York hearing of Mr. Bernstein's symphony, originally a one-movement piece with soprano solo, but re-written in its present three-movement form in 1942 and given in Pittsburgh in January. It is suggested by excerpts from the Book of Lamentations and the third movement, containing the mezzo-soprano solo, utilizes the same portion of the Scripture as that used by Gounod in his choral work, "Gallia". Mr. Bernstein's composition bespeaks study as well as talent. In this piece, at least, he has reduced the present-day fashionable cacophony to a minimum, to the definite improvement of his work. Its sonorities, while occasionally discordant, never descended to the acidulous. The first movement, entitled "Prophecy", did not seem to foretell a great deal of either what has already come to pass or what is at present transpiring. The second movement, "Profanation", is the least interesting of the three. The final movement, with the solo, titled "Lamentation" is far and away the best. It has dignity and a more definite line than the other two. Miss Tourel sang in what, conjecturally, was the Hebrew tongue, and sang superbly, though why a female Jeremiah is difficult.

(Continued on page 24)

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Why Not Extend Metropolitan's Home Season?

NOW that the Metropolitan Opera Fund has more than achieved its goal of \$300,000 for emergency expenses, it may not be amiss to raise a question which has been on our minds since the drive was first announced. It has been stated repeatedly by officials of the opera association that the unavoidable wartime curtailment of the annual Spring tour represented a serious loss of income and was one of the principal factors contributing to the need for extraordinary public assistance.

Why, if such was the case, did not the management take the obvious alternative and extend the company's home season at the Metropolitan Opera House, or institute a supplementary season, to extend over a period equivalent to that ordinarily occupied by the tour?

There may be good and sufficient reasons why such a course was not feasible, but if there are, they are far from apparent to the eyes of those who do not sit in the higher councils of the Metropolitan Opera Association. Surely a simple extension of the season in the association's own theater is a far more profitable and less hazardous undertaking, under any circumstances, than a long junket on the road with its huge transportation over-head and other extra expenses incident to travel?

THERE could have been no question, certainly, of the box office response to an augmented home series. Capacity houses have been an almost invariable rule this season; thousands of people have been unable to get tickets for even the routine and least distinguished performances. Moreover, there have been far too few performances of such things as the revived "Pelléas et Mélisande", "Falstaff", "Salome" and particularly the

individual operas of the "Ring", to satisfy the manifest public interest in them.

It seems clear that, tour or no tour, plans should have been laid early in this Diamond Jubilee season, when the unprecedented popularity of the opera was already apparent, to make a substantial addition to the Spring calendar, even if it meant extensive readjustment of contracts and previous commitments. Opera, with the Metropolitan in the forefront, is today enjoying a heyday of popularity throughout the country. Those responsible for its production and propagation should not miss what amounts to a golden opportunity to press this advantage to the limit. It is bad propaganda, as well as bad business, to shut the doors arbitrarily when custom is straining to gain entrance. It should be the duty as well as the pleasure of opera custodians to supply opera to the fullest demand of the public, never coyly to delimit or withhold.

As a matter of fact, there is no valid reason why opera should not be a year-round proposition as symphony concerts have come to be in many of our larger cities. It may be that the opera people already are thinking along these lines. If they are not, it is high time, in our opinion, that they began.

It may be instructive in this connection to survey

The Season Just Concluded

THE Diamond Jubilee Season brought 138 performances in 20 weeks. According to the Metropolitan's own statistics, there were 66 operas in Italian, 25 in French, 33 in German and 8 in English. It should be noted that this tabulation refers to the language in which the operas were sung, not to their national derivation. For instance, "Boris Godunoff" and "The Marriage of Figaro," with three performances each, are listed under Italian operas, and those "in English" are "The Magic Flute" and "Falstaff", with four performances each, which alters the figures somewhat.

"Mignon", which was a revival, led the list in number of performances, and presumably in popularity, with a total of eight. "Carmen" and "La Bohème" were runners-up with seven performances apiece. "Tristan und Isolde", oddly, shared honors with "La Traviata" in third place, each having been set forth six times.

The revivals, generally speaking, fared pretty well. In the Italian wing, "Rigoletto" was brought out five times; "The Masked Ball", "Cavalleria Rusticana", "Pagliacci", "Norma" and "Falstaff", four, and "Gianni Schicchi", three. Of the French persuasion, "Mignon", as already noted, came off with a total of eight; "The Tales of Hoffmann", five, and "Pelléas et Mélisande", three.

Two unusual attractions were a presentation of Verdi's Requiem, given for the first time in 20 years at the Metropolitan as a benefit for the Red Cross, and an extra benefit performance of Wagner's festival opera introducing a new "Parsifal".

A SIGNIFICANT occurrence in the tour, upon which the entire company embarked on April 7, will be the performance of "Tannhäuser" in Milwaukee on April 20, marking the Metropolitan's first appearance in that city in 34 years.

Last, but by no means least, the roster for the season showed an encouraging increase in the number of American singers, or singers who have become Americanized, which now stands at 87 per cent of the total.

Personalities



Bruno Walter (Right) Receives an Album of Messages from Conductors and Orchestra Officials, Congratulating Him on His Fiftieth Anniversary as a Conductor, from Artur Rodzinski, Musical Director of the New York Philharmonic-Symphony, After a Concert at Which Mr. Walter Conducted Beethoven's Ninth Symphony

Staff Sergeant Eugene List received permission of army authorities to make three concert appearances. The first was on a radio program with Andre Kostelanetz, the second on the Philadelphia Forum Series and the third in Constitution Hall in the National Capital with his fellow citizen and fellow student, Joseph Battista. Both pianists are pupils of Olga Samaroff Stokowski and will be heard in a two-piano version of the Gershwin "Rhapsody in Blue". Helen Jepson recently interrupted her duties at the Metropolitan Opera House to sing with the U. S. Naval Training Station Concert Band at Great Lakes, Ill. Frederick Jagel, also of the Metropolitan forces, was one of the entertainers recently at the American Theatre Wing Stage Door Canteen. On the same program was Vivian Della Chiesa, operatic soprano.

Bruno Walter, who is being covered with well-deserved honors these days, was presented recently with a silver coffee set by the directors of the Metropolitan Opera Association. The presentation was made in the directors' room by George A. Sloan, president of the board, following a matinee performance of "The Magic Flute" conducted by Mr. Walter. At the ripe age of 81, the pianist Moriz Rosenthal, one of the few remaining pupils of Liszt, has become a citizen of the United States.

Doris Doree of the Metropolitan Opera, has recently had a unique honor paid her in having a group of ten trees named for her in the New Jersey Forest of Freedom in Palestine. Nelson Eddy claims that United States troops in Africa prefer the Schubert "Ave Maria" to "Pistol Packin' Mamma". Viktor Fuchs is the latest foreign musician to become an American citizen. Following his appearance in the title-role of "Parsifal" at the Metropolitan, Emery Darcy and his wife, who was formerly his teacher, had seventy telephone calls of congratulation. Sgt. Marc Blitzstein's symphonic poem, "Freedom's Morning", recently had its American premiere by the Philadelphia Orchestra.

Alabama Leads Instrument Drive

Music Club Federation Sends Pianos, Violins and Other Gifts Overseas

BIRMINGHAM, Ala.—Alabama is leading the nation in the contribution of musical instruments to our overseas fighting men through the National Federation of Music Clubs drive, it was announced here March 28 during the annual War Conference of the state federation.

In addition to passing the state's quota of \$1,000 to reach a total of \$1,500, the Alabama Federation of Music Clubs has since Jan. 1, sent overseas 11 pianos each with a package of sheet music; 25 portable victrolas, with record albums; and 67 musical instruments including violins, clarinets, guitars, saxophones, banjos, harmonicas, trumpets, trombones and other instruments, all in first class condition. This is in addition to three pianos, record players and an assortment of instruments shipped to Alaska at Christmas time.

The War Service program of the state federation, in addition to shipping instruments overseas, concerns itself with providing concerts by local artists in Army camps and Naval stations, at industrial plants, and in arranging for special prices on tickets to artists concerts throughout the state through the local clubs.

Following the 28th annual convention of the state federation here, delegates joined more than 5,000 persons in braving a torrential rainstorm to see the Ballet Theater bring the artists series of the Birmingham Music Club to a brilliant close, with the participation of Nana Gollner. An appreciative audience thundered approval.

ASCAP Dinner Brings Notables

The American Society of Composers, Authors and Publishers held its annual membership dinner at the Ritz Carlton March 29. Deems Taylor, president of the society, introduced some of the notable guests from the dais. Among these were Edward J. Noble, Mark Woods and Robert Sweezy of the Blue Network; Frank E. Mullen and Judge A. L. Ashby of the National Broadcasting Company; Honorable Sol Bloom; Honorable James L. Fly, chairman of the Federal Communications Commission; M. H. (Deac) Aylesworth; Walter G. Douglas, general manager of the Music Publishers Protective Association; Dr. Walter Damrosch, and Mrs. Robert Bartlett, daughter of Victor Herbert. Also on the dais were the twenty-four directors of the board of ASCAP, together with the general counsel and the Society's management. More than 700 people attended the dinner.

Date of Clubs Contest Changed to May 15

The closing date of the National Federation of Music Clubs contest for \$2,000 in War Bonds has been changed from April 1 to May 15. The prize is offered by Donald Voorhees for the amateur musical program most effectively serving the war effort. The change is made to provide for the inclusion of special programs arranged by clubs at state conventions. Judges will be Dorothy Dunbar Bromley, editor of the women's page of the New York Sunday Herald Tribune; Harry Bruno, author of "Wings Over America"; Dr. Howard Hanson, director of the Eastman School of Music in Rochester, N. Y., and Howard Barlow, conductor. Mrs. Ada Holding Miller of Providence, R. I., is chairman of the Federation's War Service Department.

What They Read Twenty Years Ago

MUSICAL AMERICA for April, 1924



Titta Ruffo, Enroute from Porto Rico to Venezuela



John McCormack and Jackie Coogan Immediately Became Pals When the Tenor Visited Hollywood in the Course of His Record-Breaking Tour on the Pacific Coast. Jackie of Film Fame Had His First Lesson in Song from the Celebrity of the Concert World



Hans Kindler, Bound for England and the Continent to Play a Series of Cello Concerts

Pity She Didn't!

Mary Garden, who is scheduled for the very domestic role of Charlotte in Massenet's "Werther" has announced that next season she will probably assume the super-siren wiles of Kundry in "Parsifal".

1924

Them Was the Days!

Brilliant Year in Prospect for N. Y. Opera Goers. Montemezzi's "Giovanni Gallurese" and Debussy's "Pelléas" will be Given at Metropolitan. Janacek's "Jenufa" and Roussel's "Padmavati" Are Possi-

bilities. "Falstaff", "Rheingold", "Götterdämmerung", "La Gioconda", "A Masked Ball", "Tales of Hoffmann" and "Louise" also on List.

1924

At Last It Was

Fifty-one petitions and memorials have been sent to Congress favoring the adoption of "The Star-Spangled Banner" as the official National Anthem. All petitions have been referred to the Committee on Library.

1924

Not Bad, at That!

Children listening to a Bach program at a public school were so entranced that one was heard to exclaim: "That guy, Bach, sure was the cat's whiskers!" Now, who has the heart to say that Bach is "dry"!

1924

A Re-engagement

Nina Morgana, coloratura soprano, who completed her fourth season at the Metropolitan as Rosina, has been re-engaged by Gatti-Casazza for next season.

1924

Ailing Veterans To Get Music Aid

Red Cross and Federation Collaborate in Fourfold Service

Details of a new project of nationwide proportions through which the National Federation of Music Clubs will carry music into the wards of government hospitals from coast to coast were announced April 4 by Miss Ruth Bradley, the Federation's National Chairman of Music in Hospitals.

In collaboration with the American Red Cross, the Federation will contribute a fourfold service. It will furnish individual and group performers, to give musical programs in the hospitals for wounded and disabled overseas veterans; equip the hospitals with small portable pianos and phonographs; give entertainment programs in hospital auditoriums in isolated localities where talent from major professional agencies is not available, and will furnish teachers for invalided service men in harmony, theory and allied subjects.

In this vicinity the Musicians Emergency Fund will largely absorb this latter project as an extension of its War Service program, which already involves furnishing talent for entertainment programs in East Coast Naval bases.

Army Band Leader Graduates Present Own Works

WASHINGTON.—Original choral compositions by graduates of the Army Music School were heard in a concert given by the composers on the evening of April 2. All of the compositions were written since the graduates en-

tered the school and all had military motifs. Far from taking creative cover when they changed from civvies to khaki, these young musician graduates adopted the military idiom of which they were a part in their musical courses. The concert was given in the National Gallery of Art. A. T. M.

Organists to Hold Spring Festival

The American Guild of Organists will hold its Annual Spring Music Festival starting May 15 and running through May 19. The Festival will encompass an ambitious schedule with a variety of events listed for group participation. Meetings will be held at Guild Headquarters, 630 Fifth Ave., and a series of lectures will be given at various churches where organ recitals will also be heard. Ascension Day services at Trinity Church and St. Bartholomew's Church will be attended. The Festival will conclude with a general meeting and dinner at Schrafft's restaurant, Fifth Ave. and 46th St., New York City.

Composer's Clinic Selects Work by Leftwich

Vernon Leftwich has just received notice from the National Composer's Clinic that his manuscript, "Frivolous Coquette", for violin and piano, has been chosen for performance in the National Composer's Clinic Week, June 11 to 17 in Chicago.

Library Music Services Are Outlined in Pamphlet

Services offered to music lovers by branches of the New York Public Library are described in the February issue of the Branch Library Book News. This pamphlet contains an article on musical activities in the

branches, and one on the Music Library at 121 E. 58th St., as well as lists of books on appreciation of music and biographies of musicians. Also included are an article on the collections of drama books in the branches, and lists of books on the theater.

Therapists Needed In Hospitals

As increasing numbers of injured servicemen return to the hospitals, there is a growing demand for more occupational therapists to aid them in their adjustment to normal life. Experienced graduates of accredited occupational therapy schools are in greatest demand, but for some positions college training in psychology and in arts and crafts, or trades and industries may be substituted. There are no age limits and no written tests, but applicants must be physically capable of performing the duties involved.



Recitals Given By Varied Artists

**Kapell, Hayes, Bertolami
and Others Are Heard—
Bach Passion Done**

BOSTON.—In Jordan Hall, on March 26, William Kapell returned for a second piano recital, listing works by Brahms, Mozart, Scarlatti, Medtner, Shostakovich, Rachmaninoff and Chopin. In the Tapestry Room of the Museum of Fine Arts, Roland Hayes, tenor, and Viviane Bertolami, violinist, gave a late afternoon concert in the Victory series sponsored by the Greater Boston U.S.O. and in the evening in Symphony Hall, the Handel and Haydn Society, conducted by Dr. Thompson Stone, presented Bach's "St. Matthew" Passion under the auspices of the Massachusetts Women's Committee of the National Cathedral Association.

The Handel and Haydn Society is to be thanked for reviving, after something like a decade, the noble work by Bach, even though in curtailed version. Be it recalled that this society was the first organization to present the "St. Matthew" Passion in America. Soloists were Jeanne Dusseau, soprano; Martha Lipton, contralto; Harold Haugh, tenor; Edwin Steffe, baritone, and Douglas Biddison, bass. Sixty players from the Boston Symphony supplied the accompaniment, supplemented by Earl Weidner at the organ and Willem Frank at the piano, with Louis Speyer and Jean Devergie taking the solo parts assigned to the oboe d'amore. Julius Theodorowicz was the concertmaster. Additional interest was lent to this performance by the presence of a large boys choir from the Pierce School in Brookline and of the boys choir of Emmanuel Church. The students were prepared by William B. Burbank, director of music in the Brookline Schools, assisted by Mrs. Helen C. Bailey.

Recitalists in Symphony Hall have included Roland Hayes, who sang on the evening of March 23, listing songs and arias by Handel, Bach, Mozart, Schubert, Debussy and others, and concluding with some unforgettable presentations of spirituals. The piano accompaniments of Reginald Boardman were of superior quality.

A Boston debut recital in Jordan Hall was given by Witold Malcuzynski, pianist, who played works by Bach, Chopin, Szymanowski, Paderewski and Liszt. Mr. Malcuzynski was at his best in the Chopin Sonata in B Minor, Op. 35. Louis Kaufman, violinist, assisted at the piano by Vladimir Padwa, was heard in recital in Jordan Hall. The violinist's program included Beethoven's "Kreutzer" Sonata, a Suite by William Grant Still, "Mood", Op. 36, No. 1 by Achrois, Lalo's "Symphonie Espagnole", and other works. Mr. Kaufman was well received.

Recitals Listed For Next Season

BOSTON.—The Boston Morning Musicals has issued the list of recitals for the 1944-45 season. Those to appear next Fall and Winter are James Melton, tenor, Helen Traubel, soprano, Yehudi Menuhin, violinist, Ezio Pinza, bass, Alexander Brailowsky, pianist, and Licia Albanese, soprano. The proceeds from these concerts provide funds for the Boston Schools of Occupational Therapy.

Aaron Richmond's Celebrity Series of concerts for the season of 1944-45 will include the Ballet Theatre, Ruth Draper, Jan Smeterlin, Richard Crooks, Argentinia and Spanish Dancers, Joseph Szigeti, Angna Enters, Trapp Family Singers, Budapest Quartet, Artur Schnabel, Gladys Swarthout,

Boston

By GRACE MAY STUTSMAN

Luboshutz and Nemenoff, Jesus Maria Sanroma, Martha Graham and Dancers, Platoff Don Cossacks in their first Boston concert, Rudolf Serkin, Lotte Lehmann, Yehudi Menuhin, Ezio Pinza, William Kapell, Fritz Kreisler, Busch and Serkin, and Marian Anderson. The series will open with the Ballet Theatre on Oct. 3, 1944 and continue into the spring of 1945.

Orchestra Pays

Tribute to Rimsky

**Pons and Kostelanetz
Make Guest Appearances
—Szigeti Plays**

BOSTON.—The Boston Symphony, under Dr. Koussevitzky, recently gave a concert honoring Rimsky-Korsakoff, who died in 1908. The program opened with the Russian folk song, "Dubinushka", followed by the "Scheherazade". The concert closed with the Brahms Concerto in D, for violin and orchestra, with Joseph Szigeti as soloist. Dr. Koussevitzky illumined each work for his listeners and again reminded them of the superlative qualities of the orchestra. Mr. Szigeti

made a personal success in the Brahms Concerto.

The 20th pair of concerts had an unusually long list of program items eight in all. Lily Pons was the soloist and Andre Kostelanetz was guest conductor. Kabalevsky's Overture to "Colas Breugnon" opened the program in a first performance in Boston. Paul Creston's "Frontiers" which followed, also received its first performance here. In order of appearance came Grétry's "La Fauvette avec ses petits" from "Zemire et Azor" with Miss Pons; Stravinsky's "L'Oiseau de Feu"; a suite from "Iberia" by Albeniz, orchestrated by Arbos; Quartre Chansons de Ronsard by Milhaud in a first performance in Boston, the Rachmaninoff "Vocalise" and the La Forge arrangement of Mozart's Variations on "Ah, vous dirai-je maman", (K. 265), with Miss Pons again.

In Symphony Hall, Wheeler Beckett and his company of players from the Boston Symphony, presented another Youth Concert, with Althea Everitt as soloist in the Franck Symphonic Variations. Other program items included the Mendelssohn Overture, "The Lovely Melusine", "Reverie" by Mr. Beckett, "Valse Triste" by Sibelius, "A Night on Bald Mountain" by Mussorgsky and the Finale of Tchaikovsky's Fourth Symphony.

fourth engagement at the U. S. Naval Academy, Annapolis, Md., on March 19. She will be heard as soloist with the Altoona Symphony, March 30, and the Memphis Symphony on May 2. Other appearances include orchestras in Springfield, Mo., and Houston, Tex.

St. Louis Applauds Symphony Soloist

**Travers Creates Deep
Impression—Guest Lead-
ers Appear**

ST. LOUIS.—It is long since a young artist has created such an impression as Patricia Travers, violinist, who appeared with the St. Louis Symphony March 4 and 5. Combining a tone of large proportions with a mastery of technique she captivated her audience with a masterful rendering of the Tchaikovsky Concerto. The orchestra and Mr. Golschmann gave her magnificent support. For the orchestral offerings, the concerts opened with three movements from Handel's "Water Music" followed by Barock's Divertimento for Strings and a Mozart Symphony.

Over 7,100 persons were at Convention Hall of the Kiel Auditorium on March 3 for the annual Pension Fund concert of the St. Louis Symphony. It was a gala affair combining music of classic and popular nature. The program was long and varied, with Vladimir Golschmann and, as guest conductor, Charles O'Connell.

Andre Kostelanetz returned on March 8 for a special concert with the orchestra for the benefit of the Maintenance Fund. A sold-out house greeted the conductor, who presented a popular program. He opened with Rimsky-Korsakoff's "Capriccio Espagnol", which was followed by the Scenario for Orchestra from Kern's "Show Boat". The Introduction and Wedding Music from Rimsky-Korsakoff's "Coq d'Or" began the second half, followed by a performance of Liadoff's "The Enchanted Lake" and closing with music from "Porgy and

Bess", to which were added several encores. Mr. Kostelanetz received a rousing salvo of applause.

A capacity audience listened to the St. Louis Philharmonic in the third concert of its 84th season at the Kiel Auditorium on March 9. Laurent Torno, first flute of the orchestra, was guest conductor of this ensemble of amateur and semi-professional players.

HERBERT W. COST

Wilkes-Barre Ends Music Season

WILKES-BARRE, PENN.—The community concerts recently finished a successful season. Traubel, Thibault, Piatigorsky and the Cleveland Orchestra were all so popular that subscriptions for next season have been selling rapidly and the roster of events will be augmented to five instead of four.

Despite losses in personnel and funds, the Concordia managed to present a chorus of over 50 to a packed house.

This season the Bach Festival was forced to cancel its schedule because of insurmountable difficulties brought on by necessary wartime restrictions. The Sinfonietta also suffered a severe personnel drain. Charles Henderson and Virgil Fox, two organists now in the armed services, were given leave to play here, and their performances met with great success.

Agata Borzi Joins

J. H. Meyer Management

Agata Borzi, coloratura soprano, has signed a contract with the J. H. Meyer Management. Miss Borzi will be the soloist at the Hunter College concert of the New York City Amateur Symphony on April 30. On May 10, she will sing Lucia with the Michigan Opera Company, at the Masonic Temple, Detroit.

Choral Groups Appear in Boston

BOSTON.—The Harvard Glee Club and the Radcliffe Choral Society gave a concert in the Boston Museum of Fine Arts on March 24 with G. Wallace Woodworth conducting. This was their annual free concert and it drew a record breaking audience.

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Lange and Defauw Share Podium

Chicago Hears Soloists on Programs of Symphony's Spring Season

CHICAGO.—Joseph Szigeti, violinist, was soloist with the Chicago Symphony, Hans Lange, conductor, on March 28, in Orchestra Hall.

Concerto Grosso No. 5, for String Orchestra, D. Op. 6,.....Handel
Concerto for Violin, A (Köchel 219),.....Mozart

Intermission
Poème, for Violin and Orchestra, Opus 25.....Chausson
Suite from "El Amor Brujo".....Falla

In the Mozart concerto and the Chausson "Poème", Mr. Szigeti held close attention by the rare sensitive-

ness and sincere musicianship of his interpretations. Mr. Lange gave a beautiful reading of Handel's Concerto Grosso, in which the violin playing of John Weicher and Franz Polesny was particularly noteworthy. The program closed with a brilliant performance of Falla's "El Amor Brujo" suite.

For Mr. Lange's last appearance of the season, he had arranged a program on March 30 and 31 for orchestra alone.

Symphonic Prologue to the Opera "François Villon".....Noël
Variations on an Original Theme, Opus 36.....Elgar
Tone Poem, "Ein Heldenleben," Opus 40.....Strauss

Noël's Symphonic Prologue to "François Villon" gains in interest each time it is heard.

The Elgar "Enigma" Variations had delightful piquancy, presaging a fine performance of "Ein Heldenleben."

Désiré Defauw returned to conduct the concerts on April 6 and 7. The program:

Overture, "The Russian Easter," Opus 36.....Rimsky-Korsakoff
Symphonic Concertante for Violin and Viola, E Flat (Köchel 364).....Mozart
(Violin: J. Weicher; Viola: M. Preves)
Prelude to Act I, and Good Friday Spell, from "Parsifal".....Wagner
Symphony, D Minor.....Franck

The playing of John Weicher, violinist, and Milton Preves, viola, in the Mozart Concertante, had loveliness and understanding ensemble work. The Franck Symphony was bold in outline with a dramatic surge. Mr. Defauw's bowed head stifled any impulse to applaud after the "Good Friday Spell" from "Parsifal."

CHARLES QUINT

Soloists and Groups In Chicago Lists

Anderson, Trapps and Orchestral Ensemble Are Heard

CHICAGO.—Marian Anderson, contralto, gave her second recital of the season at the Civic Opera House on March 26. In glorious voice, Miss Anderson gave a program which gained in dramatic intensity as it progressed. Arias and songs by Beethoven, Haydn, Richard Strauss, Wagner, Fauré, Ravel, Roger Quilter and four Negro spirituals were listed.

The Trapp Family Singers were heard at Orchestra Hall. The informal atmosphere provided unique entertainment. The Chicago Symphonique Orchestra, Sarah Louise Bates, conductor, with David Moll, violinist, as soloist, gave a concert in Curtiss Hall. Mr. Moll played Mozart's Concerto No. 4 in D with admirable style. The orchestral items included Schubert's "Unfinished" Symphony, Gluck's Overture to "Iphigenia in Aulis," and the waltz from the "Sleeping Beauty" suite by Tchaikovsky.

Doriss Briggs, harpist; Dorothy Rice, violinist, Virginia Duffy, soprano, and Genevieve Aleksunas, Leo Treitler and Robert Shumann Dickey, pianists, were soloists with the Chicago Piano Symphony, Antoinette Rich, conductor, at its concert in Orchestra Hall on March 27.

In Kimball Hall, the Concert Trio: Carolyn Coen, flutist; Jessie Mae Raglan, pianist, and Mildred Coen, violinist, gave a program of works by Bach, Handel, Goossens, Soulagé, and others.

The Apollo Musical Club, Edgar Nelson directing and members of the Chicago Symphony furnishing the accompaniments, presented Dvorak's "Stabat Mater" and Brahms's "Requiem" in Orchestra Hall on March 29, the soloists being Florence Edwards, soprano; Ruth Heizer, contralto; Ralph Nylund, tenor, and Bruce Foote, bass.

Elsa Baklor, soprano, gave a recital in Kimball Hall her interesting program disclosing sensitive feeling and good musicianship. The Musicians Club of Women gave a concert in Curtiss Hall on April 3, the artists appearing on the program being Mildred Smith Bolan, Marion Harkins, Ruth Kaluber, Claire Wellman, Virlyn Duery, Mary Nielaman and Ellen Neitz.

Otto Hyna, double bass player of the Chicago Symphony gave a recital in Kimball Hall on April 4, with Xenia Weicher, accompanist.

Lily Pons, soprano, assisted by an orchestra of 75 members of the Chicago Symphony, conducted by Andre Kostelanetz, gave a concert in the Civic Opera House on April 5.

A concert presented by the Chicago Woman's Musical Club was given by Annett Thorn Anderson, soprano, accompanied by Blythe Owen; Gladys Gunderson, mezzo soprano, with Margaret Jacobson at the piano, and Hazel Wood, reader; Ebba Sundstrom, violinist, was accompanied by Theodora Troendle. CHARLES QUINT

Sorin Appears with Battle Creek Symphony

J BATTLE CREEK, MICH.—Cpl. Samuel Sorin, pianist, winner of the 1939

National Federation of Music Clubs' Award, was soloist on Feb. 20 with the Battle Creek Symphony, in Mozart's Piano Concerto No. 20 in D Minor. Raymond Gould, conductor, gave admirable support to the young pianist. Mr. Gould also gave a fine interpretation to the Dvorak "New World" Symphony. Roger Parkes, associate conductor, opened the program with Mendelssohn's "Fingal's Cave". M. M.

Stuart Ross Signs New Contract

Stuart Ross, pianist, has recently signed a contract with S. Hurok to be the song coach, accompanist and assisting soloist for Patrice Munsell, young Metropolitan coloratura. He will appear with Miss Munsell on two tours to the Pacific, the first in late Spring, and the second one beginning in late September.

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NEW ORLEANS.—Large audiences attended the New Orleans Opera's offerings of "Traviata", "Trovatore", "Carmen", "Rigoletto", "Faust", and the double bill of "Cavalleria Rusticana" and "Pagliacci" under the direction of Walter Herbert. Members of the troupe who were heard in the operas were Nuncy Garrotto, Sidney Raynor, Dorothy Sigler, Maria Mayhoff, George Lipton, and Rocco Pandiscio. Ben Freudenberg handled the staging and Lelia Haller, the ballets.

The New Orleans Symphony, under Ole Windingstad, presented Efrem Zimbalist as soloist in one of its concerts. He played the Sibelius Violin Concerto to an enthusiastic audience.

The Philharmonic Society presented the Minneapolis Symphony, under Dimitri Mitropoulos, in two concerts recently. As at all previous appearances here, both the organization and its leader were given ovations.

Marion Anderson, soprano, gave a recital at the Booker T. Washington auditorium which was attended by a large and enthusiastic audience.

Gluck's "Orpheus" was given at Dixon Hall, under the direction of Maynard Klein. Gloria Brown was the Orpheus; Margaret Boston, Eurydice; and Katherine Gould sang the part of Amore. The ballet was directed by Frances Bush.

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Opera at the Metropolitan

(Continued from page 10)

and for all that it is not an incandescent, tumultuous, torrential performance which smashes the spectator between the eyes and leaves him floored and breathless. It is an exquisitely sensitive rather than a prodigiously sensational accomplishment.

Mme. Tourel sang the music with the unflinching beauty of her finished vocalism and the full sensuousness of her seamless scale. If there were surpassing effects in her first two acts, the third (especially the card scene) and the fourth seemed this time to rise to new levels. Unquestionably Mme. Tourel's art profits by a small frame. But this is far from intimating that it is impaired by a large one. The artist was very warmly acclaimed.

One of the biggest ovations of the evening went to Nadine Conner's Micaela, for her third act aria. Mr. Kullman's Jose, after dubious beginnings, reached an effective dramatic culmination in the murder scene. Mr. Valentino was the Escamillo and the remainder of the cast was as it has often been.

"La Bohème," March 17

Puccini's "La Bohème" was sung before a large audience on the evening of March 17. The cast included Nino Martini as Rodolfo; George Cehanovsky as Schaunard; Gerhard Pechner as Benoit; Jarmila Novotna as Mimì; Lodovico Oliviero as Parpignol; John Brownlee as Marcello; Virgilio Lazzari as Colline; Louis D'Angelo as Alcindoro; Frances Greer as Musetta and Carlo Corscia as A Sergeant. Cesare Sodero conducted.

"Il Trovatore," March 18

A last minute change of cast necessitated by the indisposition of Stella Roman brought Zinka Milanov to the role of Leonora in the repetition of "Il Trovatore" the afternoon of March 18. Others in the cast were Margaret Harshaw, who furnished a competent Azucena, Kurt Baum, who sang Manrico, and Leonard Warren, whose Count di Luna was one of the best elements of the performance. The representation, under the baton of Mr. Sodero, pleased a large audience.

"Le Nozze di Figaro," March 20

"Le Nozze di Figaro" was given on the evening of March 20. Francesco Valentino sang The Count; Eleanor Steber, The Countess; Bidu Sayao, Susanna; John Brownlee, Figaro; Jarmila Novotna, Cherubino; Irra Petina, Marcellina; Alessio Di Paolis, Basilio; John Garriss, Don Curzio; Virgilio Lazzari, Bartolo; Louis D'Angelo, Antonio; Marita Farrell, Barbarina, and Mona Paulee and Lillian Raymondi, the two peasant girls. Bruno Walter conducted.

"Falstaff," March 22

The season's fourth and final "Falstaff" was given on March 22. Leonard Warren repeating his excellent portrayal of the name-part. The feminine roles were assumed as before by Margaret Harshaw, Eleanor Steber, Lucille Browning and Frances Greer. Charles Kullman was Fenton; John Brownlee, Ford, and the smaller roles were in the hands of John Dudley, John Gurney, George Rasely and Ludwig Burgstaller. Sir Thomas Beecham conducted.

"Aida," March 23

The season's third "Aida" was given on the evening of March 23 with the same cast as at earlier hearing. Zinka Milanov assumed the title role and Kerstin Thorborg sang Amneris. Kurt Baum was Radames; Lorenzo Alvary, the King, and Alexander Sved, Amonasro. John Dudley was the Messenger, and Thelma Votipka, the Priestess. Wilfred Pelletier conducted.

"Cavalleria Rusticana" and "Pagliacci" March 25

"Cavalleria Rusticana" and "Pagliacci" had their final performances of the season at the Saturday matinee on March 25. The cast of the first opera included Ella Flesch, Mona Paulee, Armand Tokatyan, Francesco Valentino and Thelma Votipka. "Pagliacci" was sung by Licia Albanese, who made an appealing and vocally adequate Nedda; Raoul Jobin, Leonard Warren creating something of a furore by his fine singing especially of the Prologue, John Dudley, and Mr. Valentino, the latter more effective as

Silvio than as Alfio in the first opera. Cesare Sodero conducted both works. There was a capacity audience.

"La Traviata," March 27

In the season's sixth and last "La Traviata" on March 27 Bidu Sayao was again seen and heard in her visually and vocally appealing impersonation of the fragile heroine, while Armand Tokatyan assumed the role of Alfredo, bringing to the part youthful ardor and singing with impassioned warmth and a none too common suavity of style.

Francesco Valentino sang expressively and resonantly as an effectively planned elder Germont of dignified bearing, and John Dudley as Gastone, George Cehanovsky as Baron Douphol, John Baker as the Marquis d'Obigny, Louis d'Angelo as Doctor Grenvil, Maxine Stellman as Flora, and Mona Paulee as Annina all did justice to their respective roles. Cesare Sodero conducted.

"Il Trovatore," March 30

The season's last "Trovatore" was sung to a large audience on the evening of March 30. Mme. Milanov was once more the Leonora, singing beautifully at times, less agreeably at others. Mme. Thorborg's Azucena, likewise, has been better sung, authoritative as the impersonation invariably is. Kurt Baum was the Manrico, Alexander Sved, the Luna, with Messrs. Lazzari, Oliviero and Baker and Maxine Stellman in the lesser roles. Mr. Sodero was again the conductor.

"Lucia di Lammermoor," March 31

Lily Pons was given an ovation for her singing in the season's fifth and last "Lucia di Lammermoor" on the evening of March 31. Armand Tokatyan sang Edgardo; Francesco Valentino, Henry Ashton, Virgilio Lazzari, Raimondo; John Garriss, Arturo, and John Dudley, Normanno. The opera was conducted by Cesare Sodero.

"The Magic Flute," April 1

The fourth and last performance this season of Mozart's "The Magic Flute" was given on the afternoon of April 1, Nadine Connor singing Pamina for the first time this season, and Nicola Moscona appearing for the first time in the opera house as the High Priest. The other singers were familiar in their roles, Audrey Bowman singing The Queen of the Night; Charles Kullman, Tamino, and Alexander Kipnis, Sarastro. John Brownlee and Lillian Raymondi were Papageno and Papagena respectively and the smaller roles were capably filled by John Dudley, Louis D'Angelo, Eleanor Steber, Maxine Stellman, Anna Kaskas, John Garriss, Marita Farrell, Mona Paulee, Hertha Glaz, Emery Darcy and John Gurney. Bruno Walter conducted.

Harshaw Sings Amneris

Margaret Harshaw was a new Amneris in the April 3 performance of "Aida", the season's fourth. She sang with opulent voice and her acting was competent. Leonard Warren returned to the part of Amonasro, and Zinka Milanov and Kurt Baum were again heard. Wilfred Pelletier conducted.

Tosca, April 8

Grace Moore, Charles Kullman and Alexander Sved were heard in the "Tosca" of the April 8 matinee. Cesare Sodero conducted.

"Carmen," April 5

In the season's final performance of "Carmen" on the afternoon of April 5, Irra Petina made her first New York appearance as Carmen, winning high approval from the large audience. Miss Petina sang the music well and her dramatic interpretation is well-intentioned though not altogether consistent at the present time. It is,

however, pointed in the right direction. Others in the cast were Raoul Jobin, Leonard Warren, Licia Albanese, Thelma Votipka, Lucille Browning, George Cehanovsky, Alessio De Paolis, Louis D'Angelo and John Baker. Wilfred Pelletier conducted.

"Mignon," April 6

The third and final Junior Performance sponsored by the Metropolitan Opera Guild this season brought over 3,500 school children to hear Thomas's "Mignon" with Jennie Tourel in the title role and with Wilfred Pelletier conducting on the afternoon of April 6. Other familiar figures in the cast were Patrice Munsel, Jacques Gerard, Alessio de Paolis, Lucille Browning, Nicola Moscona and John Gurney. This was the 21st performance sponsored for children by the Opera Guild in the past eight years and it is estimated that 73,500 children have heard opera under its auspices.

"Tannhäuser," April 6

The final "Tannhäuser" of the season on April 6, brought another personal triumph to Marjorie Lawrence as a radiant and vocally brilliant Venus and gave Astrid Varnay an-



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Washington Enjoys New Piston Work

Other American Compositions Given — Philadelphians Visit

WASHINGTON, D. C.—The closing weeks of the National Symphony's regular season found that organization busy with several American works of unusual significance. At a recent concert, the work was Robert Ward's Symphony. The soloist that afternoon was Percy Grainger, who played Franck's "Variations Symphoniques," and also introduced a pair of American works. The first of these was Morton Gould's well-known "Concertette" and the second was the first playing anywhere of excerpts from the ballet suite, "Penguin Island" by Darrell C. Caulker. Hans Kindler opened this program with the Overture to Wolf-Ferrari's "The Secret of Suzanne," and closed with "The Fairy Garden" from Ravel's "Mother Goose" Suite.

At another recent concert, the world premiere of Walter Piston's Second Symphony was given by the National Symphony under Kindler's direction. The Piston work was commissioned by the Alice H. Ditson Fund of Columbia University and composed during 1943 especially for first performance by Mr. Kindler. The second major work that afternoon was the Dvorak Piano Concerto in G Minor with Rudolf Firkusny as soloist. The audience greeted his performance enthusiastically. For fine contrast these compositions had been preceded by Kindler's arrangement of Handel's Prelude and Fugue in D Minor.

At the Wednesday subscription concert that same week, the new work heard was Deems Taylor's "Marco Takes a Walk" suggested by the delightful child's book by Dr. Suess, "And to Think I Saw It on Mulberry Street." Mr. Taylor had fun and so did his audience with the fantastic imaginings of a small boy wending his way home from school. Another American work on the same program was Kent Kennan's now popular "Night Soliloquy" which has been form success. The concert was completed here several times with untried Gluck's Overture to "Iphigenia in Aulis" and Liszt's "Mephisto Waltz."

Melchior and Hofmann Heard

The following Sunday afternoon's concert was an all-Wagnerian one, with Lauritz Melchior as soloist, who sang, among other works, the Liebeslied from "Die Walküre." For the orchestral numbers, Mr. Kindler selected the Introduction to Act III of "Die Meistersinger," the Preludes to Acts I and III of "Lohengrin," the "Ride of the Valkyries" from "Die Walküre," and the Overture to "Tannhäuser."

On March 19, Mr. Kindler presented Wallingford Riegger's Passacaglia and Fugue for orchestra. This was followed by Schubert's Symphony in C, and after the intermission by Richard Strauss's "Don Juan," and the dances from Borodin's "Prince Igor." That was the final Sunday concert of the season.

For the final Wednesday concert, the soloist was Josef Hofmann, who played the Chopin Piano Concerto in F Minor. For the second half of the evening, Mr. Kindler directed the C Minor Symphony of Brahms.

The wind-up of the orchestra's children's series came Saturday morning in Constitution Hall when Kindler played a program selected by the children themselves. With fine catholicity of taste, they voted for Saint Saens, Rimsky-Korsakoff, Brahms, and Gould. Kindler surprised them with "Marco Takes a Walk."

Saturday night a slightly older

group filled the auditorium—the audience for the last of the "15-30" series for young people within that age bracket. The soloist was the Metropolitan mezzo-soprano, Irma Petina, who devoted her attention to four arias from "Carmen"—the Habanera, Seguidilla, Card Scene, and Chanson Bohème. The orchestra contributed the Toreador music from the same opera, and an array of short pieces which ranged from Bach's Organ Toccata in C Major to Gershwin's "Summertime."

With these concerts on the record, it was no surprise when the National Symphony announced that 16 per cent of the works performed during the regular season were by native composers. When works by naturalized citizens or by foreign-born composers now resident in this country are figured in, the percentage climbs to 23 per cent.

Announce New Season

The Symphony management also announced plans for the 1944-45 season, all contingent, of course, on the successful conclusion to the current fund-raising campaign. With that condition, plans were announced for the summer Watergate season and proposed concerts and forums for Government workers next fall and winter. For the Wednesday evening series, Manager J. E. Mutch reports the following soloists have been engaged: Richard Crooks, tenor; Helen Jepson, soprano; Zino Francescatti, violinist; Alexander Brailowsky, pianist; Mischa Elman, violinist; and Egon Petri, pianist. So far, the soloists engaged for the Sunday afternoon series include Frances Nash, pianist; Helen Traubel, soprano; Efreim Zimbalist, violinist; Grace Moore, soprano; Percy Grainger, pianist; and William Kapell, pianist. Soloists for the continuing "15-30" series were not announced.

On March 28, the Philadelphia Orchestra returned for its final concert in the regular series here. William Kincaid, the organization's first flutist was soloist in the striking "Poem" for flute and orchestra by Griffes. The program included Beethoven's Overture to "Egmont," Sibelius's Second Symphony, Strauss's "Tales from the Vienna Woods," and three pieces by the contemporary Brazilian composer, Camargo Guarnjeri.

The Philadelphia players were in the capital the following week for another concert in the regular series. The all-Tchaikovsky program was made up of the Fifth Symphony and two overture-fantasias, "Romeo and Juliet," and the infrequently heard "The Tempest."

AUDREY WALZ

Metropolitan Opera

(Continued from page 20)

other opportunity for the disclosure of her vocal qualifications for the role of Elisabeth and her knowing sense of the theatre. Construction of this young singer's throat impeded the free emission of tones obviously capable of being fuller and more consistently luscious.

As Wolfram Alexander Sved appeared in one of his most congenial roles, singing the music with sensitive expressiveness and making the character an appealing figure. Arthur Carron brought his voluminous tenor of fine potentialities to the title part, singing with admirable effect in many of the more full-throated phrases but with hollow tone in pianissimo passages, where the voice sounded like an entirely different organ. Emanuel List was a sonorous Landgraf, while vital performances of the four Minnesingers were contributed by John

Garris, Osie Hawkins, Emery Darcy and John Gurney. Maxine Stellman was the Young Shepherd, and Paul Breisach conducted.

"Parsifal", April 7

As expected, the Good Friday "Parsifal" matinee was a considerably better performance than the two preceding representations of the consecrational festival play, alike in spirit and in execution. Much of the improvement was attributable to the Kundry of Kerstin Thorborg—a distinctly superior impersonation—and to the Gurnemanz of Alexander Kipnis, who has perhaps no peer in the role today and makes of the character a sort of apostolic Hans Sachs. A wholly novel feature was the Amfortas of Martial Singher, a part which the French baritone has already sung in South America. The impersonation of the suffering Grail king was worthy of this sterling artist and was notable among other things for the superb clarity of his diction. It may be questioned, however, whether the timbre of Mr. Singher's voice is not somewhat too bright to communicate in the most persuasive fashion the poignancy of Amfortas' utterances.

Mr. Melchior returned to the name part, Mr. Olitzki was once more Klingsor and the other roles were in customary hands. Mr. Cooper again conducted.

Opera a Success In Washington

"La Boheme" Given in Constitution Hall—Soloists Appear

WASHINGTON, D. C.—This season's earnest attempt to bring opera to the capital met with success with the presentation of "La Boheme" by the Washington Opera Company in Constitution Hall. Under the direction of Gabriele Simeoni, Armand Tokatyan of the Metropolitan sang Rodolfo, and Dorothy Remington of Washington, Mimi. Verna Osborne, radio soprano, was heard as Musetta and Angelo Pilotto, Marcello. Others in the cast were Nino Ruisi, Paul Demais, Umberto Sorrentino, and Carlos Alexander. An orchestra of 45 men from the Philadelphia Orchestra and a chorus of 45 from New York rounded out the ensemble. Washington, which has always been regarded as a difficult opera town, has responded so well to the local company's efforts that plans for another series next season are well under way.

On March 14, an unusual musical event occupied Constitution Hall. The Washington Choral Society of 150 voices joined forces with the fifty men of the Army Music School Choir in the presentation of Honegger's "King David" and Debussy's "The Prodigal Son." Louis A. Potter, the Society's regular director, conducted. The soloists in the two oratorios were Maxine Stellman, Metropolitan soprano; Donald Dame, Metropolitan tenor; Robert Nicholson, baritone, and Henriette Bagger Plum, contralto. In addition, the singers gave four short works composed by students or graduates of the Army Music School. The first of these was "Hush Be the Camps," Robert Ward's setting of the Walt Whitman lyric. The second was "The Cowboy's Lament," arranged by John S. Barrows for male chorus. The third was Kent Kennan's "The Unknown Warrior Speaks," with its text taken from a recent English collection of war poems. The final School composition was a Fanfare for brass instruments, horns, and chorus by Cecil Effinger.

In C. C. Cappel's recital series, that veteran Washington manager had

the pleasure of presenting his wife, the distinguished violinist, Helen Ware, in joint recital with Lansing Hatfield, Metropolitan baritone on March 2. With Justin Williams, Miss Ware's two major works were Turina's Sonata in D and Sinding's A Major Concerto. Mr. Hatfield's program was interesting.

On March 15, Mr. Cappel offered the final program of his 1944 season; Mia Slavenska and her dance troupe in an array of items which included David Tihmar's ballet, "Belle Starr", based on the life of the Oklahoma woman bandit, and "Salome" to music by Glazunoff.

The Dorsey series recently presented the Don Cossack choir in its fourteenth Washington engagement. The ever-popular group sang their usual program: the first half, liturgical music, the second, folk song.

On March 26, Mrs. Dorsey brought Jascha Heifetz to the capital for his annual recital appearance. His program included Brahms's A Major Sonata, Vieuxtemps' Fifth Concerto, three pieces by Scarlatti, and works by Schubert, Mendelssohn, and Beethoven.

Another Dorsey concert of equal musical caliber was the appearance of Artur Rubinstein on April 2.

AUDREY WALZ

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Concerts in Manhattan

(Continued from page 13)

an agreeable personality, adequate technique, musicianly sense and the ability to plumb the depths of what she plays. On the obverse side there was some bad pedalling, rhythmic instead of harmonic, and an occasional tendency towards needless alteration of the tempo.

The Gluck excerpt, one of the ballets from the Elysian Scene, was daintily and with a vague withdrawn quality which made it very poignant. The Bach was good if not especially striking. Both the Brahms numbers were excellent and it was in these that the player showed her real musicianship. The hackneyed Beethoven Sonata was well proportioned and the Chopin good, especially the Impromptu. Miss Mercur will bear watching. H.

Jane Courtland, Pianist

Jane Courtland, who gave a piano recital at the Town Hall the evening of March 27, had already been heard in this city last season. Memories of that concert must have been stimulating, for there was an audience of very good size on the present occasion and Miss Courtland earned abundant applause and a rather gorgeous array of floral tributes. Her program was rich enough in masterpieces to atone for a dispensation of trivialities which she placed in the center of her list, following apparently, the classic counsel to debaters about placing their weakest arguments in the middle.

An energetic young lady, Miss Courtland brings to her playing a certain breezy and zestful quality that is undoubtedly refreshing. In spite of certain technical inaccuracies this trait stood out conspicuously in her performance of Bach's C Minor Partita, which opened the evening. Yet in Brahms's Capriccios, Op. 76, No. 8, and Op. 116 No. 7, and his Intermezzi, Op. 116, No. 2, and Op. 10, No. 3—pieces not done to death by pianists—one missed the elements of imagination and poetic charm. And the superficiality of her playing was even more pronounced in Chopin's F Minor "Fantasie" and Schumann's sadly neglected "Faschingschwank aus Wien". Be this as it may, one owes Miss Courtland a debt of gratitude for reviving that engaging work. Apart from Debussy's "Poissons d'or" the modern pieces on her program were not worth the trouble she expended on them. They were baubles by Otto Luening, Kent Kennan, Jacques de Menasce and Anis Fuleihan. P.

Artur Rubinstein, Pianist

Carnegie Hall, March 19, evening:

Chaconne Bach-Busoni
Ballade in F Minor; "Berceuse"; Valse in A Flat; Barcarolle, Op. 60; Scherzo in B Flat Minor Chopin
"Navarra"; "Triana"; "El Albaicin" ("Gypsy Quarter of Granada") Albeniz
"Petruchka"; "Russian Dance"; "In Petruchka's Room" and "Russian Fair" Stravinsky

For his second recital of the season Mr. Rubinstein had prepared a "public request program", as herewith given, and it attracted an audience that crowded the auditorium proper and a stageful of service men and women. The pianist was in particularly fine fettle and many prolonged demonstrations of applause punctuated the program.

Mr. Rubinstein got off to an eminently satisfying start with a well-considered exposition of the Bach-Busoni Chaconne transcription, and then in the Chopin group he achieved an unusually complete self-identification with the music, giving an exceptionally poetic and well proportioned performance of the Barcarolle and a

dramatic and compactly held reading of the Ballade. The Berceuse was caressed with sensitive tenderness and a delicate rhythmic swing, while the Scherzo was tossed off with great brilliance.

If the after-intermission Spanish and Russian pieces came close to a surfeit of music that depends mainly upon its strong colors and rhythmic character for its effect, they were all played with the utmost élan, needless to say. At the end the tempestuous applause elicited three of the Poulenc "Moments Perpetuels", Scriabin's Nocturne for the Left Hand, De Falla's "Fire Dance", and, finally, the Polka from Shostakovich's "Golden Age" ballet, which Mr. Rubinstein always plays with a sly humor of inimitable effectiveness. C.

League of Composers Offers New Chamber Music

Outstanding, and indeed unforgettable, on the program of music given by the League of Composers in the New York Times Hall on the evening of March 19, was the Sixth Quartet by Bela Bartok, dedicated to and played by the Kolisch Quartet at this concert. Not only does Bartok draw magical sounds from the four instruments, but he also gives the listener a sense of artistic inevitability. As the years go on, here is a composer who will loom ever greater, for his music is written for all time and not for the fashions of the hour.

The rest of the program was made up of cleverly fashioned, if not very substantial music. Marion Bauer's Concertino for Oboe, Clarinet and String Quartet was played by Benjamin Storch, oboe, Sidney Powers, clarinet, and the Kolisch Quartet. Rene LeRoy and Samuel Dushkin gave a sensitive performance of Arthur Lourie's sonorously ingenious "La flute a travers le violon", which is dedicated to the flutist. Jerzy Fitelberg's Sonatina, played by Mr. Dushkin and Mr. Kolisch, is a formidable, thickly written work, which impresses through sheer weight of sound. S.

Ariana Bronstein, Violinist

Ariana Bronstein, who made her New York debut at the age of 12, gave a recital in Town Hall on the evening of March 20, having now reached the age of 18. Young as she is, Miss Bronstein revealed an admirable command of technique and her interpretative approach, as far as it went, was characterized by good taste. The program included a Vivaldi-Respighi Sonata, Bruch's Concerto in G Minor, Chausson's "Poème", Sarasate's "Carmen" Fantasy in an arrangement by Zimbalist, Debussy's "L'Après-midi d'un Faune" arranged by Heifetz, and shorter pieces by Shostakovich and Prokofiev.

In several passages of the Bruch Concerto and in Chausson's "Poème" Miss Bronstein played with a warmth of tone and intensity of feeling which augured well for her musical development. The Sarasate piece was brilliantly done, and the shorter works were piquantly colored. Gregory Ashman was at the piano. B.

Concert Honoring The French People

The first of three concerts — or "Concert Salutes" as the promoters of the scheme call them—scheduled to be given between March 20 and April 30 was held on the evening of the first-mentioned date at the French Institute. It was denominated a "Salute to the People of France" and was presented under the auspices of the American Friends Service Com-



Jane Courtland, at the Piano, with Anis Fuleihan, Jacques de Menasce and Otto Luening

mittee, the Congregation Emanuel and its choir committee. The proceeds of the first concert went to the Destitute Children of France, a special post-war fund.

The musicians cooperating in the first program—all of which was devoted to French music, ancient and modern—were the Emanuel Choir, which was heard under its regular conductor, Lazar Saminsky, Sir Thomas Beecham, and Virgil Thomson; Mildred Dilling, harpist; Felix Salmond, cellist; Elizabeth Dunning, contralto; Helen Brainard and Gottfried Federlein, pianists, as well as

(Continued on page 23)

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New York Concerts

(Continued from page 22)

the vocal soloists of the Emanuel Choir.

Sir Thomas Beecham opened the program, conducting the choir in some choruses by Goudimel and Jannequin. He was followed by Theodore Chanler, presenting his choral setting of a 16th Century poem by Bertaut, and Lazare Saminsky, who led his new "France, Glory to New Hosts", some Troubadour and Renaissance songs, including Jannequin's "Bataille de Marignan". Virgil Thomson presented his "Scenes from the Holy Infancy". Miss Dilling played pieces by Rameau and Couperin, Mr. Salmon, accompanied by Helen Brainard, works by Fauré and Debussy. Choruses by Lully and Saint-Saëns brought the program to a close.

The second concert, on March 31, will be dedicated to the British Commonwealth, the last, on April 30, to Russia.

Lucie Bigelow Rosen, Thereminist

New works written especially for the theremin were played by Lucie Bigelow Rosen at her concert in Town Hall on the evening of March 26. Mortimer Browning's Concerto for theremin and orchestra was given in a version arranged by the composer with piano accompaniment and John Hausermann's Serenade for theremin and piano had its first performance. It was at once apparent that the instrument sounds better in music written with its effective range and other characteristics in mind. Mrs. Rosen played a theremin incorporating the newest improvements in the instrument.

The program opened with the adagio movement from Bach's Partita in E Minor for violin, the Sonata in E Flat for flute and Klavier, and his Eighth Prelude in E Flat Minor, from the "Well Tempered Klavier", Book I. Next followed Beethoven's Romance in F for violin and orchestra. After the Browning and Hausermann music, Mrs. Rosen added the inevitable air from Massenet's "Thais" and Debussy's "Clair de Lune", music which is definitely unsuited to the theremin, though she managed it adroitly. She was recalled for several encores. Her capable accompanist was Frank Chatterton.

Margaret Brady, Soprano

Margaret Brady, soprano, a newcomer to the New York concert platform, gave her debut recital in the



Nathan Gordon Lucie Bigelow Rosen

Town Hall on the afternoon of March 21. The young singer offered a program for the most part well chosen, though the opening group of Italian songs by Sarti, Salvator Rosa, Furante and Donaudy were all somewhat on the beaten track. They were, however, well projected in good style.

The German group which followed included a well-sung performance of Rubinstein's lovely "Es Blinkt der Thau" also Franz's "Im Herbst" neither of which is heard as often as it should be. There were also Brahms's "Mainacht" and Marx's "Wanderer's Nachtlied", both well done. Scandinavian songs by Melartin, Sjögren, Rangstrom and Kjerulf, all given with charm and good tone. The final group in English was by MacDowell, Weaver, Rachmaninoff, Whelpley and Russell.

Miss Brady displayed an excellent voice well under control and a good sense of vocal style. She is obviously a newcomer to be reckoned with.

Coolidge Quartet Continues Series

An excellent performance of Dohnanyi's neglected Quintet No. 2, Op. 26, by the Coolidge Quartet, with Leopold Mannes at the piano, was the *pièce de résistance* of the concert given at the Mannes School on the evening of March 22. Though it verges perilously close upon salon music at several points, Dohnanyi's music is delectably written and full of charm. If it was not composed in Vienna, it certainly partakes largely of the former spirit of that city. The quartet and Mr. Mannes maintained a sensitive tonal balance, and played the work to the hilt. Dittersdorf's delightful Quartet in E Flat opened the concert and Beethoven's Quartet in C, Op. 59, No. 3, closed. The Coolidge Quartet tended to take fast movements too fast and slow movements too draggily, but their playing was tonally rich and it had both verve and brilliance.

Nathan Gordon, Violinist

Nathan Gordon, one of the viola players in the NBC Symphony, made his first Town Hall recital appearance on the evening of April 3, when he successfully solved the problem of assembling a list of pieces for his instrument of a sufficiently distinctive standard and wide variety to command the interest of his audience throughout. A Sonata in F by Marcello, arranged for viola by A. G. Sosina, opened the program, then came the Concerto in D by Karl Stamitz, brilliant son of the leader of the Mannheim school, the Suite by Ernest Bloch, the Borissowsky transcription of an Arioso and Gavotte by Lully, a Little Suite by L. J. Kauffmann, a Rhapsody for viola and piano by G. Steiner and a Rhapsodic Poem by Corge.

With this program Mr. Gordon introduced himself as a recitalist of substantial attainments. His tone was warm and mellow, his technique was fluent and his intonation notably secure, while he revealed an essentially sensitive response to the music in hand. There was not sufficient sweep of the imagination to encompass all of the compositions played with equal authority, but he gave a pleasing account of the refreshing Stamitz mu-

sic, even while not capturing all of its aristocratic grace, and achieved a convincing performance of the four movements of the Bloch suite, in which Vivian Rivkin, better known as a gifted solo pianist, supplied collaboration of a particularly vital character after having erred on the side of repression in the previous numbers.

The net impression of Mr. Gordon's playing was that of an artist with a deeply musical nature and an excellent equipment who needs more widely ranging and more vivid resources of the imagination. The Lully-Borissowsky transcription and the Kauffmann suite were listed as first New York performances.

Elsbeth Ball, Mezzo-Soprano

Elsbeth Ball, mezzo-soprano, gave an elaborate program of songs at the Town Hall the afternoon of March 19. She was assisted by the New England Philharmonic Trio, an organization composed of a violinist, a cellist and a pianist, while Jascha Zayde furnished the piano accompaniments. Mme. Ball's offerings consisted of songs by Liszt, Schubert, Erich Wolff, Duparc, Chausson, Fauré, Hahn, Weckerlin, Obradors, Falla, Alvarez, Curran, Arensky, and Rihm. An audience of good size attended.

Busch Chamber Music Players Open Series

Adolf Busch and his Chamber Music Players, with sundry soloists, gave the first of a series of concerts in Town Hall on the evening of March 24, offering a program to rejoice the heart of every music lover. They began with Giovanni Gabrieli's sumptuous Sonata "Pian e Forte" played by two string orchestras, in which the antiphonal effects sound as rich today as they did to the composer's contemporaries three and a half centuries ago. In sonorous splendor this music is incomparable.

Next came two works of another master, who was a pupil of Gabrieli, Heinrich Schütz. The madrigale spirituale, "Ach Herr, du Schöpfer aller Ding", for five part choir, strings and continuo and the Sixth Psalm, for two choirs, two string orchestras and continuo, are both masterpieces. Unfortunately, the chorus sang them feebly and the performances were listless. Mr. Busch, or some other leader, should have conducted vigorously, instead of giving an occasional wave of the violin bow. The continuo was discreetly supplied at the piano by Lukas Foss.

A vigorous performance of Handel's Concerto Grosso in F, No. 2 for two violins and cello, strings and continuo with Mr. Busch, Erno Valasek PFC and Hermann Busch as soloists, injected new life into the proceedings. Bach's Concerto for two pianos in C had Mieczyslaw Horszowski and Eugene Istomin as soloists. They played with rhythmic accuracy and brilliance, but with less regard for beauty of tone.

Martial Singher was ill, and therefore Bach's Suite No. 4 in D was heard, instead of the "Kreuzstab" Cantata. It was superbly played, the trumpet parts taken by Max Gussak, Harry Waldman and Emil Schulman; the oboes, Lois Wann, Carlos Mullenix and Irvin Cohn; bassoon, Eleanor Kovar; tympani, Saul Goodman; continuo, Mr. Foss. These chamber music concerts are among the best things of the season, and the audience was properly appreciative.

Schnabel Continues Beethoven Cycle

Artur Schnabel returned to Carnegie Hall on March 27 to give the second of three recitals, sponsored by the New Friends of Music, devoted to the piano music of Beethoven. Four Sonatas were played: A Flat, Op 110;

F, Op. 10, No. 2; D Minor, Op. 31, No. 2, and C, Op. 111.

Mr. Schnabel was in excellent form and his interpretations of the works, while occasionally the source of some doubt as to whether he were not

(Continued on page 31)

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Obituary

Michel Dmitri Calvocoressi

LONDON.—Michel Dmitri Calvocoressi, one of the most eminent music critics of the time, as well as a translator and writer on musical subjects, died at his home in Chelsea on Feb. 1.



M. D. Calvocoressi

In spite of his having been in poor health for some time, his death was unexpected.

Calvocoressi was born in Marseille, France, on Oct. 2, 1877, of Greek parents. As soon as he was able to talk he was taught Greek, Italian and English as well as

French, and at 8 years, began the study of German. His first regular schooling was at the Ecole Monge in Paris where he became greatly interested in natural history, geology and mineralogy, an interest which he never lost.

In 1893, at the age of 16, a Wagner program heard at the Concerts Lamoureux made such an impression on him that he bought every book he could find on Wagner and immediately started piano lessons and soon afterwards took harmony with Xavier Leroux. He said that much of his musical education, however, was received at the Opéra and the Trocadero and he was especially impressed by the compositions of Wagner, Bach, Liszt, the Russians and d'Indy. It was on the suggestion of the novelist Binet-Valmer that he began to write and by him was introduced to the editor of the Belgian weekly, *L'Art Moderne* of which he became the Paris correspondent. In 1902, he became music critic of *La Renaissance Latine* owned and edited by Binet-Valmer, also of the French-English *Weekly Critical Review*. The same year he paid his first visit to England. In 1906 and again in 1910, he was concerned in the bringing of Russian music, opera, and ballet, to Western Europe. He made the original translations into both French and English of "Boris Godunoff" and "Le Coq d'Or" besides that into French of Rimsky-Korsakoff's "Treatise on Orchestration". He also made the English version of "Lady Macbeth of Mtsensk".

In 1914, he made his home in England and became a member of the British Intelligence Service during the first World War, remaining with it until 1919. In 1916, he married Ethel Grey, an Englishwoman.

He wrote a large number of articles for English, French and American periodicals and books on composers and their works. Curiously enough he was not susceptible to the music of Verdi, Brahms or Tchaikovsky although he never wrote in disfavor of any of them. In 1939, he contributed articles on Mussorgsky and Borodin to the International Encyclopedia of Music and Musicians. He received decorations in recognition of his services in the cause of Russian music from both the Tsarist and the Soviet government.

Irene Lewisohn

Irene Lewisohn, who, with her sister, Alice, founded and directed the Neighborhood Playhouse, New York, died in hospital on April 4. She had been ill since December. The Neighborhood Playhouse was founded in 1915 and relinquished to the Henry Street Settlement in 1927, during which time the Lewisohn sisters had spent about \$500,000 on productions,

musical and dramatic. Nikolai Sokoloff and Howard Barlow both at different times acted as musical director at the Playhouse and many noted actors took part in the dramas presented.

Miss Lewisohn was born in New York, the daughter of the late Leonard and Rosalie Lewisohn. She was also a niece of Adolph Lewisohn who presented the Stadium to the College of the City of New York.

Funeral services were held in the Playhouse on the morning of April 7. No fixed ritual was used but the Roth String Quartet played, and three service men, formerly associated with Miss Lewisohn took part. Cpl. Glenn Darwin sang "Abide with Me", accompanied by Pfc. Erno Valasek, violinist, and Staff Sergeant Virgil Fox at the piano. Cpl. Anthony Randall of the U. S. Air Forces repeated a prayer of St. Francis of Assisi and there was an ancient Hebrew prayer. As the coffin was carried from the theater, Cpl. Randall recited the Twenty-third Psalm.

William G. Horn

BALTIMORE.—William Gilbert Horn, baritone, prominent in the city's musical life for many years, died at his home here on March 20, after a long illness. Mr. Horn, who was first a pupil of the late David Melamet, was soloist in important church and synagogue choirs while still a young man, and was also one of the early members of the Musical Art Club. He entered the Peabody Conservatory about 1911, and assumed leading roles in many of the school's operatic productions, but declined numerous offers from professional managers. One of his last local appearances was as Narrator in the Baltimore Symphony's production of Copland's "A Lincoln Portrait" last November. He is survived by his wife, the former Eleanor Chase, church soprano and a member of the faculty of the Preparatory Department of the Peabody Conservatory.

F. C. B.

Maurice C. Rumsey

Maurice C. Rumsey, organist of the Episcopal Church of the Messiah and the Incarnation in Brooklyn for 20 years, suffered a cerebral hemorrhage while concluding the Sunday morning service on March 26, and died shortly after in St. John's Hospital. He was 66 years old. Born in Gateshead, England, he came to this country in 1891. He acted as organist in several New York churches and at Bar Harbor, Me. At the latter resort he also conducted a choral society. His wife and two daughters survive.

Henry Orsini

LYNNBROOK, L. I.—Henry Orsini, music teacher of Rockville Center, died here on March 31, following a heart attack when on his way to give a lesson. He was 67 years old. A native of Italy, Mr. Orsini came to the United States in 1902 and had lived in Rockville Center for 20 years. He taught piano and violin and for many years was a teacher in the Suffolk schools. He had also been connected with the Civic Opera Company. His wife and one daughter survive.

Roy Wilfred Tibbs

WASHINGTON, D. C.—Roy Wilfred Tibbs, for 32 years head of the piano and organ faculty at Howard University, died here on April 1. He was educated at Oberlin Conservatory of Music and Fisk University and was for many years organist of the Nineteenth Street Baptist Church.

A. T. M.

Orchestra Concerts

(Continued from page 15)

cult to understand.

Of the remainder of the program there is not much to be said. Both the Mozart and the Mendelssohn seemed uninspired in their rendition and the Tchaikovsky was confused and thematically muddled. Mr. Bernstein's mannerisms, which were obvious at his debut, seem to be growing on him and apparently he is making a study of Hollywood technique both in position and gesture.

H.

Rachmaninoff Memorial Given By Boston Symphony

Boston Symphony, Serge Koussevitzky conducting; Carnegie Hall, March 30, evening:

Symphony No. 2.....Rachmaninoff
"Death and Transfiguration".....Strauss
"Daphnis et Chloe".....Ravel
Suite No. 2.....Ravel

Coming almost on the anniversary of the death of Sergei Rachmaninoff on March 28, last year, this program was Dr. Koussevitzky's fitting memorial to him and it was also a fitting climax to the Bostonian's season in Manhattan. The affecting lyricism of the slow movement notwithstanding, the Second Symphony is not the equivalent in melodic strength and character of the piano concertos and some of the composer's other works, even the smaller piano pieces. But this is compensated, in full measure, by the logic of design and the solidity of construction which convey one of the sincerest musical messages ever uttered by the austere Russian. It is a work which will not soon depart from the repertoire.

The monumental "Death and Transfiguration" has shrunk noticeably in stature, but, as a piece of virtuoso writing for orchestra, it seems to have faded not at all, at least not when it is performed with such dynamic intensity as Dr. Koussevitzky and his men can develop when occasion demands. The Ravel Suite, is, of course, the Bostonian's particular dish. Like Debussy's "La Mer", it is served up with the most savory spices of the orchestral cupboard. The tureen was flavored to the king's taste on this occasion and was served with a plenitude of meaty tone which made it the real *chef-d'oeuvre* of the evening.

R.

Koussevitzky Conducts Three Familiar Works

Boston Symphony, Serge Koussevitzky, conductor. Carnegie Hall, April 1, afternoon:

Symphony in G, No. 88.....Haydn
"La Mer".....Debussy
Symphony in C Minor.....Brahms

Surely one of the best reasons for being alive in the 20th century is to hear the Boston Symphony play Debussy's "La Mer" under Serge Koussevitzky. For his performance, in its exquisite color, subtlety and power, represents a peak of musical culture. The genius of Debussy, which searched out the mysterious forces of nature with its pagan wisdom, has been completely reflected. One hears this performance year after year, yet its magic remains undimmed. That sounds of such beauty can be produced by an orchestra is still miraculous.

The performance which opened the concert made one wish that Mr. Koussevitzky had given us more Haydn and Mozart this season. In its flawless clarity and nobility of style it was a model of interpretation. Especially in the slow movement, which was so warmly admired by Brahms, the orchestra positively sang. At the conclusion of the Brahms Symphony, Richard Burgin jumped to

shake hands with Mr. Koussevitzky, a gesture of congratulation and admiration which everyone in the audience must have shared.

S.

Toscanini Leads Mignone Work

Only two works made up the program of Arturo Toscanini's program for the NBC concert on Sunday afternoon, April 2, in Studio 8-H, Radio City. These pieces were the "Impressions of Four Old Brazilian Churches", by Francisco Mignone, and the Gershwin Piano Concerto in F, with Oscar Levant as soloist. The Brazilian score, heard here already under its composer's direction, is a highly eclectic affair of slender musical value which probably never would have been written if Ottorino Respighi had not lived. About the Gershwin Concerto there is, of course, nothing new to be said at this stage. Mr. Levant, who is its chief living sponsor, played it with proprietary zeal.

W.

Walter Conducts

"St. Matthew Passion"

Bach's "Passion According To St. Matthew", as it was conducted by Bruno Walter in Carnegie Hall on the evening of April 6, uncut and untampered with, took the listener completely out of the atmosphere of the concert hall. Enkindled by Mr. Walter's love for the music, the New York Philharmonic-Symphony, the chorus and soloists gave a performance so full of sincerity and dramatic intensity that the Passion seemed too short rather than too long. Let us hope that the myth that this masterpiece needs cutting has been laid to rest. There is not one passage in it that does not bear in some way the stamp of Bach's genius. Applause after so profound an experience would have been an impertinence, and the silent audience left the hall deeply moved.

The vocal forces consisted of the Westminster Choir, Junior Choirs trained by the Pius X School of Liturgical Music, and as soloists, Nadine Conner, soprano; William Hain, tenor; Mack Harrell, baritone; Jean Watson, contralto; Herbert Janssen, baritone; and Lorenzo Alvary, bass. The instrumental soloists were Ralph Kirkpatrick, harpsichord; Edouard Nies-Berger, organ; Janos Scholz, viola da gamba; John Corigliano, violin; Michael Rosenker, violin; John Wummer, flute; and Harold Gomberg, oboe.

In three of his singers Mr. Walter was especially fortunate. Mr. Hain sang the recitative of the Evangelist with a vitality which sustained the whole texture of the Passion; Mr. Harrell's performance of the music of Jesus was vocally fine and noble in conception; and Jean Watson sang the contralto arias superbly. Since her debut at the Bethlehem Festival some years ago, Miss Watson has more than fulfilled the happy predictions made then. Of the instrumentalists, Mr. Corigliano and Mr. Scholz deserve special mention. The choirs acquitted themselves magnificently, and for once the chorales sounded as Bach intended they should, as the heartfelt comment of humanity upon the tragedy of the crucifixion. Mr. Walter made a sort of Greek chorus of them. Altogether, this was a memorable and extraordinary experience. May we have Mr. Walter with us again, after his year of rest, for many more of them!

S.

Mr. Walter repeated his monumental performance of the "St. Matthew Passion" on Easter Sunday.

Captain Howard New Leader Of Air Forces Band

WASHINGTON, D. C.—Replacing Captain Alfred Heiber, chief of the music section of Special Services Division, Captain George S. Howard has taken over the leadership of the Army Air Forces Band.



Janec Sprecher Neal

William Primrose is Entertained by Albuquerque Concert Executives. (Left to Right) Harry Kaufman, Accompanist; Mrs. Ione Sprecher, Artist Chairman, Albuquerque Community Concert Association; Mr. Primrose; Lucile Thompson, Representative of Community Concert Service; Edward P. Ancona, President of the Albuquerque Association

ALBUQUERQUE.—During his visit to Albuquerque to appear on the Community Concert Series William Primrose, violinist, enjoyed a dinner at "La Placita", a Mexican restaurant. The Albuquerque Association, thus far, has presented the Columbia All-Star Quartet, Argentinita, Adolf Busch and Rudolf Serkin in joint recital, and Mr. Primrose. The last concert on the 1943-44 series will be given by Mona Paulce, mezzo-soprano of the Metropolitan Opera Association. This is the 13th year of Community Concerts in Albuquerque and a 14th will soon be inaugurated with a membership campaign to be run this Spring.

Columbia Concerts Adds Three Artists

Andre Mertens and Horace J. Parmelee, heads of the Haensel & Jones division of Columbia Concerts Inc., recently announced the addition of three new artists to their list. These are Lt. Jorge Bolet, Cuban pianist; John Sebastian, harmonica virtuoso; and Portia White, Negro contralto.

Jorge Bolet, who is Assistant Military Attache to the Cuban Embassy

in Washington, has given concerts in this country, Latin America and Europe. John Sebastian, one of the few serious interpreters of his instrument, has appeared as soloist with the Philadelphia Orchestra and the Rochester Civic Orchestra. Portia White, of Halifax, N.S. gave her first New York recital in Town Hall on March 3, 1944.

Ray Lev Makes

Many Concert Appearances

Ray Lev, pianist, made numerous concert and recital appearances during February and March. On Feb. 25, she played at the Merchant Seamen Officer's dinner at the Andrew Furuseth Club; On Feb. 28, she gave a recital in Chancellor's Hall, Albany, N.Y.; On March 4, she played at the Music Box Canteen, New York, and the following day gave a recital for the Treasury Series at the Brooklyn Museum. On March 12, she gave the opening recital on the Jonathan Edwards College series at Yale University and on March 21 and 24, played over WOR and WABF respectively. On March 26, she gave a recital in Carnegie Hall.

Meet the Composer—Samuel Barber

(Continued from page 7)

orchestra had played were stored the machine guns, grenades, and other munitions to be used in the uprising. When he returned to the scene of his debut, it was a shambles.

Several of Barber's early orchestral works have literary associations, though they are by no means programmatic in a Straussian sense. One of the first compositions to win recognition was his Overture to Sheridan's "School for Scandal" and his "Music for a Scene from Shelley" was played in New York in 1935 under Werner Jannsen, while Barber was abroad. He is not particularly interested in music for motion pictures, because he feels that composers are not given sufficient freedom in Hollywood. But he is deeply interested in the stage, and would like to compose an opera some day, when conditions make it possible.

Barber likes to compose and to enjoy music in peace and quiet. He has a beautiful house, designed by Lescage, which he calls "Capricorn" and which overlooks Croton Lake. Here musicians used to gather for evenings of chamber music and singing. Barber himself has written a great deal of cham-

ber music, and his study of the cello may have been the incentive for him to compose the Cello Sonata.

The repose of this setting is in violent contrast to the life into which he, like everyone else, was thrown by the coming of the war. In Paris, in 1939, just after the outbreak of the war, he heard the broadcast of the London premiere of his "First Essay" in the cellar of a Paris hotel, during a blackout. Three years later he entered the United States Army.

Barber has had an interesting experience of the closeness of contact between composers in this conflict. Last year he received a letter from the Russian composer, Tikhon Khrennikov, through the Soviet Embassy, telling him that his music was known in Russia and asking him to join the Russian composers in a world wide fight against fascism. Last July several of his scores were sent by plane to Russia and his music has since been performed there. The new Second Symphony, dedicated to the Air Force, is being sent to England and to Russia and will also reach thousands of listeners through V-Discs. Meanwhile, he takes his place with millions of others in the gigantic struggle.

Music on the Air

By JEAN EMERY

Metropolitan Audition Winners

The gold curtains of the Metropolitan Opera House parted on April 9 to reveal the latest additions to the Metropolitan's roster. A capacity audience, which had gathered outside the Opera House on Broadway over an hour before the program was to go on the air, greeted enthusiastically each of the winners as they were presented. After a brief talk until air time by Milton Cross, Wilfred Pelletier made his entrance and began the program. The four singers, concealed from sight by the curtains at the side of the stage and not identified by any other means, were heard in a few measures of the arias which they had sung at the original auditions. Edward Johnson, general manager of the Metropolitan, then introduced the winners. William Hargrave, baritone, the first auditionist to sing, was heard in the "Toreador Song" from "Carmen"; Morton Bowe, tenor, sang the "Flower Song" also from "Carmen"; Hugh Thompson, baritone, sang "Ford's Monologue" from "Falstaff"; and Regina Resnik, dramatic soprano, sang "Dich Theure Halle" from Wagner's "Tannhäuser". Angelo Raffaelli, tenor, won a \$500 scholarship award, and the Met's option on his future singing career. As a final number the four young singers joined voices in Schubert's "Omnipotence". Presentation of the checks was made by Arthur W. Steudel, president of the sponsoring Sherwin-Williams Company.

Chicago Air Theater Contest

WGN, Inc., offers \$10,000 in prizes to the best designers of a radio theater of the future. The heart of the proposed building is to be a radio studio with a seating capacity of 2,000, a stage about 60 feet square and capable of seating a 75 piece orchestra, a chorus of 40 and the members of a musical cast. The stage should also be adaptable to dramatic performances and allow for lighting equipment, storage space and other theater essentials. Television is also to be taken into consideration and WGN has placed its order for a 40,000 watt transmitter and television equipment costing over a quarter of a million dollars when priorities permit. Other important factors to be considered in designing the theater are the problems of acoustics and visibility; the 2,000th person to arrive in the theater should discover that any seat in the house is a good one both for seeing and hearing. The new WGN building will also contain two smaller theaters capable of holding 600 persons each, but the main radio theater will be the keynote for an eight or ten story building to grow from it. This building, on which work will commence as soon as materials are available, will house most of the activities, musical, dramatic, mechanical and business, of WGN and probably also the Chicago offices of Mutual. More complete details about the contest will be announced by WGN during the next 30 days.

Along Radio Row

Congratulations are in order for WQXR's banning of singing commercials. They have always seemed particularly inappropriate on a station which restricts itself as exclusively to classical music as WQXR does. Now, a few days later the New York Herald Tribune has protested editorially about advertising jingles which grate on the nerves of music lovers in the radio audience. All steps in the right direction . . . NBC's priceless Stradivari Orchestra, under Paul Lavalle is booked to continue, effective April 16, at its regular time, 12:30 p.m. on Sundays . . . Morton Gould, CBS Carnival conductor will act as godfather to his concert master, Harry Zariet's, new quadruplets . . . Feeling that radio audiences lose interest in musical compositions that are "too long", Paul Whiteman has asked Shostakovich, Prokofieff, Stravinsky, Roy Bary and Cole Porter to compose five-minute "capsule" symphonies for radio . . . Wouldn't it be better if we could have more full length symphonies played by live orchestras at more seasonable hours? . . . It would also be nice if the two major symphony orchestras and the opera broadcasts on Saturday afternoons could be timed so that all three might be heard in their entirety. It has always been difficult to hear three programs simultaneously . . . Helen Thomas, composer and singer, heard recently on the Blue Network singing for the first time her own "When You Come Home Some Day", has had another of her songs, "In London Town at Night" recorded by Norman Cordon . . . Mutual's "Sentimental Music" (Friday afternoons at 4:30) has expanded to a new series on Saturdays at 8 p.m. Soloists on both shows are Jean Merrill and Hugh Thompson . . . Toscanini's NBC Symphony War Bond Concert on the 18th (not broadcast) gives every indication of being a sell-out. Toscanini and his men were among the early purchasers of bonds . . . New York City's WNYC again devotes several nights a week to broadcasting the orchestral music from the two ballet companies now appearing at the City Center and the Metropolitan. The broadcasts are from 8:30 to 10, evenings, and again feature a ballet quiz at intermission . . . Mme. Sara Sokolsky Fried, who is currently being heard in piano recitals over WEVD, has been selected as one of the judges on the "Hour of Charm's" auditions for "America's undiscovered singing Cinderella".

Of Things to Come

April 22 again brings to the air the Philadelphia, Boston and Chicago Orchestras and the Metropolitan Opera. The Philadelphia Orchestra, under Ormandy (CBS, 3:30 p.m.) lists the world premiere of "In Memoriam", by Lionel Barrymore, a tribute to his brother John. Other numbers on the program are Weber's "Euryanthe" Overture, Debussy's "Afternoon of a Faun" and Wagner's Prelude and Love-Death from "Tristan und Isolde" . . . The Boston Symphony (Blue Network, 8:30 p.m.) will play D'Indy's "Istar" Variations, Faure's Suite, "Pelleas et Melisande" and Ravel's Second "Daphnis and Chloe" Suite . . . Featured on the Chicago Symphony's program, Defauw conducting, (NBC, 3:00 p.m.) are "The Swan of Tuonela" by Sibelius and Stravinsky's "Fire Bird" Suite. Also on the program are "Don Juan" by Strauss and Prelude to "The Afternoon of a Faun" of Debussy . . . The Opera broadcast, originating in Chicago, will be Verdi's "The Masked Ball". Jan Peerce, Leonard Warren, Zinka Milanov and Kerstin Thorborg will sing; Bruno Walter will be the conductor . . . CBS's Invitation to Music (April 19, 11:30 p.m.) will offer the Sixth Symphony in C by Schubert . . . Excerpts from "Carmen" will be heard on Great Moments in Music, same evening, same station, at 10:00 p.m. Jean Tennyson, Suzanne Sten, Jan Peerce and Robert Weede are the soloists and George Sebastian conducts.

Horowitz Acclaimed In St. Louis Debut

Trapp Family, Kapell
and Local Musicians
Heard in Concerts

ST. LOUIS.—Vladimir Horowitz was presented in recital at the Opera House of the Kiel Auditorium by Alma Cueny on March 23. It was his initial local recital and his monumental technique, coupled with a brilliant program produced no end of excitement. The program included the Thirty Two Variations by Beethoven; "Arabesque", Op. 18, Schumann; Three Sonatas by Scarlatti; Sonata No. 7, by Prokofieff; a Chopin group; and concluded with the Liszt Hungarian Rhapsody, No. 6. He gave four encores.

The Little Symphony, Max Steindell conductor, gave a concert at Webster College on March 19. The program included the overture to "The Marriage of Figaro" and "Eine Kleine Nachtmusik" by Mozart; "El Oracion del Torero" by Turina; two movements from Morton Gould's "American Symphonette"; and "Tales from The Vienna Woods" by Strauss. Virginia Snyder, pianist, played well the Allegro con brio Movement of the Beethoven Concerto No. 1 and an amusing bit "The Clock and The Dresden Figures by Ketelby.

Mozart Operetta Given

Mozart's operetta, "The Impresario" was presented in the Little Theater recently under the baton of Edward Murphy. The opera had a new book by Jack Balch and choreography by Mme. Victoria Cassan. The soloists were Verdalee Adams, Becky Woodward, Nathan Adams and Libero Monachesi.

Helen Lou Phillips local Negro soprano gave an interesting recital in the Sheldon Memorial Auditorium on March 13. Wirt D. Walton played the accompaniments.

The Trapp Family Singers made their first local appearance on March 21, in the St. Louis University Auditorium on the Sacred Heart Program. It was most enjoyable.

The St. Louis String Quartet gave its concluding concert of the season at Sheldon Memorial Hall on March 13, before a large audience. The program included the Beethoven Quartet, Op. 135 Brahms's Quartet in A Minor, and Samuel Barber's "Serenade". The



Gilbert Russell, Under Auspices of Civic Music Association, Sings for Servicemen at Newton D. Baker Hospital. Left to Right: Cpl. John M. Wagner, McIntosh, Fla.; Fred Matson, President of East Panhandle Civic Music Association; Lester L. Mucher, Rosedale, Miss.; Mr. Russell; Col. E. L. Cook, Hospital Commander; William Hughes, Accompanist, and Murl Springsted of Civic Concerts

MARTINSBURG, W. Va.—Gilbert Russell, tenor, gave a concert recently for the patients at the Newton D. Baker General Hospital, under the auspices of the Civic Music Association. Mr. Russell's concert was the last on this

group is composed of Harry Farbmman, and Irvin Rosen, violins; Herbert van den Berg, viola, and Max Steindell, cello.

William Kapell, heard here on previous occasions with the orchestra, gave his first local recital on the Principia Concert Course in Howard Hall on March 17. The program included works by Bach-Liszt, Beethoven, Prokofieff, Shostakovich and Chopin. At times his technique was breath-taking and it retained a clarity of line and control. He added several encores among which Shostakovich's "Golden Age Polka".

The fourth recital in four years was given in the Wednesday Club Auditorium on March 16 by Eloise Wells Polk (aged 10). At a meeting of The Music Forum on March 6, in the City Art Museum, plans for the use of recreational music as a part of the rehabilitation program for returning war veterans were discussed.

HERBERT W. COST

Syracuse Chorus Closes Season

Annamary Dickey and Mary Van Kirk Are Heard with University Group

SYRACUSE.—Presenting as solo artists Annamary Dickey, soprano, and Mary Van Kirk, contralto, both of the Metropolitan Opera, the Syracuse University Chorus, in its 32nd consecutive season under Dr. Howard Lyman, closed its present season on March 23, in Crouse College Auditorium. As usual, the audience came from far and near, Canada, New England and other sections of the country being represented. The chorus was nearly up to its usual quota of 250 voices, thanks to the participation of Army Men from the military units in training on the university campus. Sergius Kagen supported both Miss Dickey and Miss Van Kirk at the piano.

A highlight of the program was the new work for mixed voices and soloists, with orchestra, organ and piano, "The Chambered Nautilus" by Russell Hancock Miles, professor of composition and organ of the University of Illinois, himself a master graduate of the College of Fine Arts of Syracuse

University. This work is dedicated to the Syracuse University Chorus and Dr. Lyman. The guest soloists appeared with the chorus in the Miles work and also in the Offenbach "Barcarolle" from "The Tales of Hoffmann". The chorus sustained its reputation in works by Palestrina, Stainer, Hatton, C. Lee Williams and Beethoven.

Concerts Applauded In San Francisco

Ganz Makes Guest Appearance with Quartet — Soloists and Operas Heard

SAN FRANCISCO.—The San Francisco String Quartet, with Rudolph Ganz as guest pianist in the Dvorak Quintet, drew a large and enthusiastic audience to the St. Francis Hotel Colonial Room.

Sophia Samurakova, soprano, and Carl Fuerstner, pianist, gave a joint recital at the Century Club while "Rigoletto" was in progress, and the Music Lovers gave a chamber music program in the same club on the night of "La Boheme". Two works by Hindemith were played; his Sonata for Violin and Cello, with Frances Weiner and Herman Reinberg, and the Quartet, Op. 22, No. 3.

Artist attraction of the month have included the appearance of Angna Enters in the Curran Theater; a two piano program by Luboshutz and Nemenoff for California Concerts, Inc., and a piano recital by Robert Casadesu under Opera Association auspices. His was the finest piano playing heard here in several seasons.

Jan Pearce proved himself as convincing in oratorio and other music as he is in opera when he gave a song recital for California Concerts Inc. with Alexander Alexay playing excellent accompaniments.

The San Carlo Company played a two week season of the usual repertoire, "Aida", "Carmen", "Rigoletto", "Lucia", "The Barber of Seville", "Il Trovatore", "Cavalleria Rusticana" and "Pagliacci", "La Traviata", "Tosca", "Faust" and "La Boheme".

MARJORY M. FISHER

National Symphony Visits Baltimore

Philadelphia La Scala
Opera Heard — Recitals
Prove Popular

BALTIMORE.—Brahms's First Symphony was played by Hans Kindler and the National Symphony in Baltimore on March 21. Josef Hofmann was soloist in the Chopin F Minor Concerto. This concert closed the current series of visits of the National Symphony.

The Philadelphia La Scala Opera gave considerable enjoyment to a large audience at the Lyric on March 15, with a colorful presentation of "La Boheme". Dorothy Kirsten, Nino Martini, Angelo Pilotto and Annunziata Garrotto were heard in the leading roles.

Alec Templeton Scores

Alec Templeton, pianist, delighted a crowd of admirers at the Lyric March 18. The concert was under the local management of C. C. Cappel.

The Baltimore Music Club gave its fortnightly concert at the Belvedere Hotel March 11. Geraldine Viti, mezzo-soprano, Loretta Ver Valen, soprano, and Frederick Griesinger pianist were the soloists.

The fourth recital of the Peabody Patriotic Series, was given by Marie Roemaet Rosanoff, cellist, with Vera Appleton at the piano. Miss Rosanoff is a member of both the Musical Art Quartet and the Baltimore Symphony.

The Musical Art Quartet, with Frank Sheridan, pianist, closed the current series of chamber music recitals at the Peabody Conservatory on March 20. Austin Conradi, pianist, of Peabody Faculty, was the artist on March 17. On March 23, Oscar Shumsky, violinist and member of faculty now in the Armed Forces, appeared as soloist, with Artur Balsam at the piano; both concerts being part of the Peabody Patriotic Series, free to the public.

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Rimsky-Korsakoff Joins Centenarians

(Continued from page 5)

screams of Jean Marnold, Calvocoressi and the rest who charged him with the scarlet crime of bowdlerizing Mussorgsky's masterpiece, when he declared that those who might want to return to the opera in its earlier state had only to do so. The material was available, he had done away with none of it. Today the Soviet authorities have, as it were, seconded Rimsky's argument by making the original available.

Is it really true, though, that Rimsky-Korsakoff was such a hopeless pedant as a certain school of musical philosophy makes him out? To listen to such people—particularly when they foam over his misdeeds with "Boris"—one might obtain the impression that Nikolai Andreievitch was a kind of super-Mendelssohn (or, better still, a Rheinberger in *excelsis*), who altered every unusual harmony that came his way and sandpapered the slightest roughness he met. Rightly or wrongly, he may have modified this and that in "Boris". Yet if Rimsky-Korsakoff was so incorrigibly academic it remains a fact that Mussorgsky's opera, even in the altered version, is still brimful of the most audacious harmonies and effects. Page upon page bristles with them. Think of the coronation scene and the episode of Boris's hallucinations! What dyed-in-the-wool pedant would have permitted these to stand even as we know them? "Boris" has influenced a whole generation of creative musicians, who never heard it in any other version than Rimsky's.

The truth is that Rimsky-Korsakoff's native genius was too vigorous to let him succumb helplessly to the cult of academic platitudes. Creations like "Sheherazade"—overplayed as it has been—"Sadko", "Snegourochka", "Le Coq d'Or", are much too rich in imagination, atmosphere and poetic fancy to be the efforts of a schoolman whose favorite tippie is midnight oil. The composer of "Snegourochka" may have and probably did misread certain of Mussorgsky's bold intentions. Yet in his own "Coq d'Or" there are effects of dissonance which are anything in the world but academic. And not only in his last opera but in plenty of his other scores.

A Lovable Nature

If he was a pedant Rimsky-Korsakoff was at least an extremely lovable one, with something of the child in his nature which never wholly deserted him. His friend and biographer, Yastrebtzev, tells a priceless story which helps to confirm this truth. It appears that Rimsky was "abnormally sensitive to the question of musical keys. . . . For instance, E Flat, for him was the proper key for 'cities and fortresses'. In the geography lesson in 'Boris' the Czar sings the phrase: 'With one glance thou canst survey the whole Empire, its frontiers, rivers, cities'. The last three words are accompanied by the chords of F Major, G Minor and E Flat, respectively. . . . Rimsky explained that Mussorgsky originally put the word cities before rivers. . . . This irritated me greatly because the chord of E Flat did not come in its proper place. I begged Mussorgsky to alter the order of the words so that cities came on the last chord; and do you know, I feel absolutely satisfied now whenever I hear that E Flat!"

This is amusing but, curiously enough, not annoying. Pedantry of the sort is rather a harmless idiosyncrasy than a blight. Besides, the influence which Rimsky exercised was vigorous and fruitful. In an artistic sense he had progeny. Stravinsky is as fully his spiritual son as Rachmaninoff was Tchaikovsky's. Even in his old age Rimsky-Korsakoff had ears for the new and a half-concealed sympathy with it. There used to be a widely quoted story that, when Stravinsky played him some newly completed work Rimsky with a wry face exclaimed to his young friend: "Please, please, stop that dreadful stuff or I shall begin to like it!". And without Rimsky-Korsakoff, a thing like the



Rimsky-Korsakoff in the Study Where He Wrote His Last Opera, "Le Coq d'Or". On the Wall Can Be Seen Pictures of Wagner and Schumann

American Charles Griffes's "Pleasure Dome of Kubla Khan" would never have been written. His own inventive powers did not decline with the encroachments of senility and his last opera, "Le Coq d'Or", is as fresh as anything he did and probably more viable than some of them.

One does not hear as much Rimsky-Korsakoff in America today as one did 20 or 30 years ago. Doubtless at one time some of his music was performed too often and has latterly suffered the inevitable let-downs and compensations. It might be urged that Tchaikovsky has been similarly overdone. But the works of Tchaikovsky possess an eternally valid emotional basis, which those of Rimsky-Korsakoff lack. Folklore with its enveloping whimsy and fantasy is to the generality less appealing in the long run than the heart worn on the sleeve. "Sheherazade" was at one time played and danced nearly to death and deserved a respite. But it is still when sympathetically treated a rather gorgeous tapestry. It would be interesting to hear the "Antar" Symphony once more, to see how time has dealt with it. Probably the "Russian Easter" would stand up well under an occasional performance, though the "Caprice Espagnole" might not benefit by competition with the Spanish scores of Ravel and Debussy.

Lovely Music in "Sadko"

As for the operas, "Le Coq d'Or" is still too near us to have grown unfamiliar. Almost 30 years have gone by since its first exposure here and its charm remains as good as undiminished if the piece is well presented. This writer would rejoice to witness a revival of "Snegourochka" and even more over one of "Sadko". Somehow one questions whether the great quantity of delightful music in the latter was properly appreciated when the work was done here, even with all its spectacular splendor and its creditable interpretation. At that time people seemed to concentrate on the "Song of India" in the scene of the fair and to overlook at the next moment such fine things as the stark song of the Viking and the delectable one of the Venetian merchant, in which Rimsky-Korsakoff writes an enchanting barcarolle over the accompanying figure borrowed from Schubert's "Auf dem Wasser zu Singen". But these are only small details in a score remarkably full of attractive music. When the Metropolitan gets around once more to the business of staging some revivals it might well reconsider "Sadko"—especially if there is any question of complimentary gestures to Russia and of catering still more liberally to the growing American appetite for ballet.

Of course, Rimsky-Korsakoff wrote other operas which might bear closer investigation.

"The Invisible City of Kitezh" is but superficially known here. Then there are "May Night", "Czar Saltan", "Pskovityanka", "Christmas Eve". Once, back in 1922, we had a brief taste of "The Czar's Bride" in an execrable performance by Summer itinerants. Yet the piece seemed not uninteresting and deserved better treatment.

These operas, of course, are but part of Rimsky-Korsakoff's output. His industry was amazing, what with his own works and the revisions and completions he undertook for the creations of his friends. Say what you will about his handling of "Boris" (and there were plenty who assailed him for it even before the existing crop of detractors)—it is questionable if Mussorgsky's genius would be prized as it is today except for Rimsky. And what, without his ministrations, would have happened to "Prince Igor", to "Khovantschina", to the "Night on the Bald Mountain"?

Tchaikovsky was undoubtedly wrong when he predicted that Rimsky-Korsakoff would produce music that surpassed "all so far composed in Russia". Nevertheless he was one of the most treasurable figures in Russian music, Father Christmas and Hans Christian Andersen (in a Muscovite edition) rolled into one, a creative force in his own right and, according to his lights, a devoted servitor of some of the highest prophets of his country's art. In honoring him as it is doing the Soviet Union is honoring itself.

Pan-American Composers In String Quartet Contest

TEN states and seven Latin American countries are represented by entries submitted to date in the Western Hemisphere \$2,000 string quartet composition contest sponsored by the Chamber Music Guild of Washington, D. C., in cooperation with Radio Corporation of America. Several of these entries are from men in the armed forces. From the number of inquiries received by the Guild, many more entries are anticipated from Latin America, the United States and Canada before the contest closes on May 31. Manuscripts will be reviewed by an internationally famous panel of judges, and winners are expected to be announced in October. Two \$1,000 awards have been offered by RCA, through its RCA Victor Division, Camden, N. J. One award will be made to the best entry from Latin America, the other to the winning composition submitted by a citizen of the United States or Canada. A contestant may submit as many compositions as he wishes. No restrictions are placed on length or form of compositions, except that they must be for standard string quartet instruments.

NEW MUSIC: Four New Songs and Organ Works Released

SONGS AND ORGAN PRELUDES OF FINEST GALAXY QUALITY

OUTSTANDING among the Galaxy Music Corporation's releases are four songs, by A. Walter Kramer, Marshall Kernochan, Charles Rugg and John W. Work, a brace of choral preludes for organ by T. Tertius Noble and an anthem also by Dr. Noble.

Mr. Kramer's "Our Lives Together" is a song of exceptional melodic grace and beauty through which the tender sentiment of the poem by William S. Brady is made peculiarly eloquent. It is one more exemplification of the freedom with which the composer moves about in this medium, expressing his strongly individual reaction to a text with apt and ready fluency. This song is issued for both high and low voice.

"And This Shall Make Us Free" by Mr. Kernochan is a revised edition of a charming setting of an imaginative text by Daniel Sargent, one of the composer's finest songs in its melodic element, in its subtlety of development to a climatic final phrase and in its rounded and flowing piano accompaniment. It, too, is published in two different keys.

Another song of distinguished character is Charles Rugg's "From a Rooftop", with words by Louis Paul, written for a medium voice. The poetic implications of the text are strikingly accompanied by the imaginatively conceived and resourcefully developed music.

That every Negro song, whether spiritual or work song, possesses a powerful appeal when adroitly presented is demonstrated anew by John W. Work's "Ev'ry Mail Day". This well-considered free arrangement of a chain gang song must take its place as one of the most effective essays in its category. Mr. Work has succeeded ably in preserving the spontaneity and simplicity of the original song while providing it with a pictorial and artistically idealizing accompaniment.

Dr. Nobles has written Two Choral Preludes on the Tune "St. James", which are published within one cover. It was a happy inspiration that prompted him to treat the tune in two different ways, first as a slow and devotional expression of a quoted stanza's supplication and then as a jubilant reflection of the spirit of another stanza referring to "that way whose joys eternal flow", which with its continuous running passages against the imposingly proclaimed chorale tune, is particularly Bachian in the manner of Bach's more joyous chorale preludes for organ. These finely wrought preludes are pieces to be treasured by church organists.

And Dr. Noble's familiar mastery of the church choral medium is disclosed once more in "I Will Magnify Thee", for mixed voices with optional soprano solo, a setting of inspiring beauty of verses from the Psalms. The choral writing in itself is stimulating.



Deems Taylor Randall Thompson

TWO AMUSING NEW SONGS FOR BARITONES BY TAYLOR

OF two new songs by Deems Taylor just published by J. Fischer & Bro. one is setting of a ballad by Robert P. Tristram Coffin, "The Little Boys of Texas", while for the other, "An Eating Song", the composer has written the words himself. Both are designed for a baritone.

The texts of both songs are frankly humorous in an original and ingenious manner and the spirit of each is happily accompanied by the music. There is an engaging rhythmic and melodic lilt in the setting to "The little boys of Texas prance to swimming places with-out their pants", while the lines referring to the snakes that infest the "very dubious swimming holes" have an appropriately chromatic and slithering accompaniment.

"An Eating Song" is a lusty counterpart of the traditional drinking song, and with its unabashed exhortations to indulge in gluttony, in expressively shaped and rousing melodic phrases, it has all the elements for creating a hilarious effect. These songs will be sung with great gusto by baritones who relish the ridiculous in pertinent musical garb.

WIDE RANGE OF MATERIAL IN NEW PRESSER ORGAN BOOK

ANOTHER admirably planned collection of transcriptions for the standard and modern electric organ has come from the Theodore Presser Company. The material has been compiled and arranged by William M. Felton under the title of "Chancel Echoes", and special registration for the Hammond organ has been supplied.

The Prelude to Wagner's "Tristan and Isolde" has found its way into this fine collection, as have also Rimsky-Korsakoff's "Russian Easter", the "Triumphal March" from Tchaikovsky's Third Symphony, the Andante from the same composer's "Pathétique", the Andante from Schubert's Fifth Symphony, Mozart's "Alleluja", the Hornpipe from Handel's "Water Music" and a Menuetto by Wagner.

Besides these, there are the Saint-Saëns "Marche Heroique", a Serenade by A. Emil Titl, an Allegretto by Dvorak, a Toccata by Lardelli and some thirty other pieces by Bach, Bach-Gounod, Beethoven, Chopin, Grieg, Converse, Hans Sitt, Sibelius, Felton, and others.

A "NEWSREEL IN FIVE SHOTS" BY SCHUMAN FOR SCHOOL BAND

A PERUSAL of the full score of William Schuman's "Newsreel" leads to the conclusion that the young American composer is quite as comfortable in scoring for band as he is in writing for symphony orchestra. This work, published by G. Schirmer, is, in a sense, a result of his experience in making a coast-to-coast survey of school bands for the Rockefeller Foundation, which prompted him here to write specifically for school band, aware of its special requirements and possibilities.

The complete title is "Newsreel, in Five Shots", the five divisions so described in the language of the cinema being sub-titled, "Horse-Race", "Fashion Show", "Tribal Dance", "Monkeys at the Zoo" and "Parade". Of these the first and "Monkeys at the Zoo" are the most extended, where as the "Tribal Dance", "Monkeys at the Zoo" and "Parade". Of these the first and "Monkeys at the Zoo" are the most extended, whereas the "Tribal Dance" is the briefest. This is a capital work for school bands, imaginatively conceived and admirably presented, and, with the up-to-date appeal of its subject matter, it will doubtless be annexed to the repertoire of every school band in the country that is equipped with sufficient instruments to do it justice. It is published in two schemes of instrumentation, for symphonic band and for standard band.

A "SEA CHANTY" FOR THE HARP AND A NOVEL TWO-PIANO PIECE

THE sea chanty has now taken possession of the harp. Paul White has written a suite in three movements for harp and strings entitled simply "Sea Chanty" and the Elkan-Vogel Company has just released it. The movements are, in turn, an Allegro, an Andante Espressivo and an Allegro Giocoso, while the material used consists of the chancies, "Blow the Man Down", "Tom's Gone to Hilo" and "O Wake Her, O Shake Her".

These songs have been interestingly treated and provided with effective scoring, and the result is a breezy and, at times, exhilarating work that should provide harpists thrice-welcome relief from the everlasting variations that have monopolized the repertoire of the harp from the time it began to be used as a solo instrument. Edna Phillips has provided well-wrought and effective cadenzas for the two outside movements.

Another Elkan-Vogel novelty is a Dialogue on Gilbert and Sullivan Themes for two pianos by Ralph Berkowitz. It was a happy inspiration on the part of the experienced Mr. Berkowitz to choose such subject matter and his expert handling of it has produced an encore or radio vehicle for duo-pianists that is quite off the beaten path. The favorite Sullivan melodies with their Gilbertian connotations that are introduced will undoubtedly be warmly greeted in this new guise. The two-piano score runs to twenty pages.

NEW RASBACH SONATINA USES COLONIAL TUNES

TO his first two Folksong Sonatinas for piano Oscar Rasbach has now added a third, which, like its predecessors, is published by G. Schirmer. The new one, "In Colonial Days", is in the Lower Advanced category, just as the first, "Early California", was in the Elementary Grade and "From Dixieland" was in the Intermediate Grade. In these sonatinas Mr. Rasbach has adapted familiar folksong tunes to the tradi-

tional form and style of the Sonatina, the "little Sonata" of the Classic Period, and thus provided a lucidly set forth lesson in musical form for young students while at the same time tickling their musical palate, a stroke of ingenuity of far-reaching possibilities.

"In Colonial Days" adroitly makes use of "Yankee Doodle" for the first movement, in Sonata-Allegro form; Hopkinson's "My Days Have Been So Wondrous Free," believed to be the first original piece of music written by a native American, for the middle movement, in the style of a Two-Part Invention, and "Money Musk" for the third movement in Three-Part Songform. The first of the series, "Early California," was based on "La Cucaracha", "Juanita" and "Cielito Lindo", while the tunes involved in "From Dixieland" are "Oh! Susanna", "Nobody Knows the Trouble I've Seen" and "Dixie".

RADIO OPERAS PUBLISHED AND "ERMINIE" RE-VITALIZED

"Solomon and Balkis" ("The Butterfly That Stamped"), book and music by Randall Thompson, the libretto adapted from Kipling's "Just So Stories", commissioned by the League of Composers and CBS, now published for general accessibility as given first over WABC and then at Harvard University and the Juilliard School. Charming and humorous music and well-written score. One act, and five characters and a number of queens representing the other 999 wives of Solomon besides Balkis. Approximate performing time: forty-three minutes (E. C. Schirmer).

"The Old Maid and the Thief", a grotesque opera in fourteen scenes, by Gian-Carlo Menotti, with three women characters and one man, a baritone, the action taking place in a small town somewhere in the United States. Originally conceived as a radio opera and broadcast by NBC, later given a stage performance by the Philadelphia Opera Company. Amusing comedy of prosaic framework, with music of appropriately light and whimsical character. Short announcements to precede each scene are given for radio performances only (Ricordi).

"Erminie", Jakubowski's familiar light opera, issued in a new sparkling version in two acts for High School and Community performance. The music has been adapted by J. Spencer Cornwall and the book and lyrics have been revised by W. O. Robinson. This edition bespeaks a new popularity for an old favorite (C. Fischer).

BEATRICE FENNER WRITES AN APPEALING SPIRITUAL

IN her new song, "Weep, Little Mary", Beatrice Fenner has captured the true spirit of the Negro spiritual of mournful character with noteworthy success and projected it in a singularly convincing manner. The pathos of the words, the work of the composer, is aptly reflected in the character of the music, which has both beauty and poignancy of potent appeal. It is written for solo voice of medium range and is built up to a gripping climax. The publisher is Fenner Publications.

The same company has collected seven of Miss Fenner's best-known and most frequently sung previous songs and published them under one cover as "When Children Pray" and Six Other Songs. In addition to the song specifically mentioned in the title there are, "Reciprocity", "The Men from the Valley of Apple Pie", "The Man with the Jelly Bean Nose", "The Dew Man", "Small Jesus" and "Young Mary".

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FOR THE RECORD

THREE incomparable musicians unite their virtuosity and in-conscient artistry in a performance of Mozart's *Divertimento in E Flat* and the result is a recording of not only perdurable quality but historic significance (Victor album DM 959, 4 discs). The musicians are Jascha Heifetz, violin; William Primrose, viola, and the late Emanuel Feuermann, cello. Everything about this recording conspires to make it the undisputed masterpiece that is. To begin with, the *Divertimento*—the one written in 1788 and dedicated to Michael Puchberg—is Mozart in his most mature period and represents something like the acme of the clarity and nobility of his chamber music writing. Its six movements are laden with some of the most mellifluous, ear-enchanting music to come from his pen.

Second, the executants, with vast sincerity of purpose, worked together, obviously long and arduously, to mesh their temperamental and interpretative individualities to the sole glory of the music. The result resembles perfection. One might assume, from the recording, that Heifetz, Primrose and Feuermann had been playing together as a trio for a decade, so perfect is the balance of parts, the blend of tone and the fusion of idea. Yet the hallmarks of their separate talents are not wanting.

Finally, the engineering of the recording itself is of the highest calibre. Not only is surface noise at a minimum, and blasting and distortion entirely eliminated, but there is a three-dimensional quality of "presence" which brings the music fully alive in a way that is seldom achieved even by the most modern methods.

Altogether, this a gem for the "must" list.

THE degree in which the recording of late Frederick Stock's orchestral version of Bach's mighty organ Prelude and Fugue in E Flat will be relished depends mainly, of course, on the hearer's attitude toward such transcriptions of Bach's organ works in general. This one (which Mr. Stock made back in 1931) is typical of the kind of operation innumerable conductors and composers have been practicing for the last 20 years or more on baroque masterpieces of the sort. It has all the virtues and vices of its class. It is powerful, grandiose, indeed often overpowering in mas-

teness, volume, sonority. It is made without any thought of the orchestra of Bach's time—as the Chicago conductor undoubtedly intended. It is colored with all sorts of instrumental timbres foreign to Bach and his age—harps, clarinets and other combinations that might have amazed the composer. Sometimes it approximates the organ, sometimes it does not. In this respect the triple fugue—the so-called "St. Anne"—comes off better than the majestic Prelude. It is admirably played and in the recording (Victor, Album DM 958, 2 discs) one can enjoy the noble sound of the Chicago Orchestra, even if here and there some passages are not wholly clear and some others sound shrill.

The most questionable aspects of the performance are the vagaries of Mr. Stock's tempi. There are moments in the Prelude when for no discernible reason he will suddenly whip up the pace of the music in preposterous fashion and then, just as arbitrarily, slow it down again. As for alterations of the music in different places, Mr. Stock might have refuted objections with the contention that Bach, too, in transcribing the works of other masters exercised changes of his own. To that, however, the answer can only be that Bach was Bach and that "*Quod licet Jovi*", etc....

Those who enjoy Welsh folksongs (which number some of the most beautiful in the literature) should welcome the set of eight recently issued and beautifully sung by the gifted baritone, Thomas L. Thomas (Victor, Album M 965, 4 discs). Mr. Thomas sings them in Welsh, to a harp accompaniment as is fit, with an extraordinarily sensitive grasp of their spirit and yet without mawkishness. The songs in this collection include, besides the inevitable "Ar Hyd Y Nos" and the "Rhyfelgwr Gwyr Harlech" gems such as "Dafydd Y Gareg Wen", a delightful humoresque "Cyfrir Giefr", "Bugeilio Gwentyth Gwen", Y Deryn Pur, "Yn Iach I Ti Gymru" and "Ffarwel Mari". Mr. Thomas's lyric voice records beautifully and the harp accompaniments provided by Edward Vito are worthy of the singer.

FAMILIAR favorites as well as novelties of unusual interest are to be found among the single-record releases of recent date. Among the former are luminous and exquisitely defined impressions of the Overture to "Mignon" and "The Beautiful Blue Danube" Waltz of Strauss as recorded by the NBC Symphony conducted by Arturo Toscanini (Victor, 11-8545 and 11-8580). The former is a truly fine debut record for the great radio orchestra and its distinguished leader. It has more "presence" and more authentic orchestral color than any singleton of recent memory.

An unmistakable connoisseur's item is the Overture to Haydn's forgotten opera, "L'Isola Disabitata" ("The Uninhabited Island") played by the Indianapolis Symphony under the baton of Fabien Sevitzky (Victor, 11-8487). The Overture is similar in style to the composer's symphonic works although it is somewhat more dramatic and deferentially lyrical. Mr. Sevitzky has elaborated the orchestration considerably for this recording but entirely in keeping with the spirit of the work and with no grotesque or anachronistic innovations. Both performance and recording are of a superior order.

Other single discs of recent vintage include an unusually good transcription of Enrico Caruso singing "Recondita Armonia" from "Tosca", backed up by the "Sempere Libera" from "Traviata" as sung by Lucrezia Bori (Victor, 11-8569, 12-inch); the General Platoff Don Cossacks in characteristic performances of Gretchaninoff's "Glory to Thee, O Lord" and Tchesnokoff's "Save Thy People, O God!"

(Victor, 11-8514, 12-inch); an unusual performance of the Improvisation from Ernest Bloch's "Baal Shem" by Mischa Elman (Victor, 11-8575, 12-inch); a bright-voiced interpretation of Schubert's "Ave Maria" and Samuel Liddle's "How Lovely Are Thy Dwellings" by Richard Crooks (Victor 11-8570, 12-inch); Bach's Triple Fugue in E Flat (St. Anne) as played on the famous organ of the Hammond Museum in Gloucester, Mass., by Joseph Bonnet, and another Bach item, the Fugue al la Gigue, and Arcadelt's "Ave Maria" played by the Boston "Pops" Orchestra under Arthur Fiedler (Victor, 10-1070, 10-inch).

A NEW album has just been released which presents Judith Anderson, noted actress, in *Dramatic Sketches* (Victor, Album DM 960, 3 discs). Miss Anderson gives four selections, assisted by Gene Leonard, a supporting cast, and an unaccompanied mixed quartet.

Tulane-Newcomb Choral Groups Give Concerts and Operas

NEW ORLEANS.—The annual choral festival concert was given in McAlister Auditorium, Tulane University, on the evening of March 23, by the Tulane-Newcomb Choral Groups and Orchestra under the leadership of Maynard Klein. Soloists were Dorothy Ewing, Kathryn Gould, Gloria Brown and Etta Mae Palmisano, sopranos and contraltos; J. Leslie Pierce, baritone, René Salomon, violinist; Thomas Harlee, tenor; Christine Paris, soprano. The program included Vaughan Williams's "Serenade to Music", the first part of Mendelssohn's "Elijah" and Howard Hanson's setting of poems by Walt Whitman. On March 10, Mr. Klein conducted a performance of Gluck's "Orfeo" in Dixon Hall, Newcomb College. The principal roles were assumed by Gloria Brown as Orpheus; Margaret Boston as Euridice, and Kathryn Gould as Amor. Earlier in the season, Gilbert and Sullivan's "The Yeomen of the Guard" was presented, also a lecture recital by Mr. Klein on "Renaissance Choral Music", a vocal sextette assisting.

Stokowski Transcriptions To Be Published

Leopold Stokowski, who hitherto had refused to allow his arrangements of the classics to be published, has made contractual agreements with the

Boris-Morros Music Company for publication of his widely played transcriptions.

Ferland Gives Lecture Series

Dr. Ernest T. Ferland will give a series of lectures devoted to the subject of "Dance and the Other Arts" at the Young Dancers' Studio, 5 West 52nd Street. Dr. Ferland will discuss "The Relations of Dance and Music," on April 3 and his talk will be accompanied by choreographic illustrations provided by Trudy Goth and Henry Schwarze.

Associated Music Teachers Hold Meeting

The Associated Music Teachers League held a meeting in the Steinway Concert Hall on March 23. Talks were given by Raissa Tselentis, Carl M. Roeder, Gustave L. Becker and Anton Rovinsky. The meeting concluded with piano numbers played by Jane and Joan Resenfeld.

Holy Names Academy Presents Alumnae

ALBANY, N. Y.—The music department of the Academy of the Holy Names presented Adelaide Belser and Alice McEneny McCullen, former graduates of the department in a two-piano recital on Feb. 13. Original works in concerto form included Miss Belser's "Hymn of Praise" and Mrs. McCullen's "Russian Rhapsody".



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Date Book

ALEXANDER KIPNIS, bass, of the Metropolitan, was heard recently at the Jewish Community Center, New York City, at a meeting marking the return of Rabbi Israel Goldstein from the World Zionist conference. . . After the close of the current Metropolitan Opera season, Mr. Kipnis will go on tour with the company, appearing in Chicago and Cleveland, and will then embark on an extensive concert tour. PIERRE LUBOSHUTZ and GENIA NEMENOFF, duo-pianists, will play the Harl McDonald Concerto with the Philadelphia Orchestra at the annual May Festival in Ann Arbor, Michigan. . . On the same festival, NATHAN MILSTEIN and GREGOR PRATIGORSKY will play Brahms's Double Concerto on May 7. HELENA BLISS, soprano, who has just returned from a tour with the Philadelphia Opera, will leave soon for the coast where she will appear in "New Moon" and "Song of Norway" with the Light Opera Company in Los Angeles and San Francisco.

PHYLLIS KRAEUTER, cellist, was guest artist with the Mendelssohn

Club, under REINALD WERRENATH, in Albany, N. Y. on March 8. She played the Lalo Concerto. . . She was heard in joint recital with THOMAS RICHNER, pianist, at Colgate College, Hamilton, N. Y. on March 9. ARTHUR LE BLANC, violinist, gave a recital recently in Montreal, Can. During Feb. and March he made a Southern tour. . . His recital in Quebec, Can. will be on May 10 where he will be heard jointly with MARCEL HUBERT, cellist.

TOSSEY SPIVAKOVSKY, concertmaster of the Cleveland Symphony, has been appointed as the first visiting professor of violin at Indiana University. J. THURSTON NOE, organist, and minister of music at Calvary Baptist Church, New York played four works at the Easter festival on April 6 in the Aurora Grata Scottish Temple in Brooklyn, N. Y.

Following his New York Times Hall recital in April, GRANT JOHANNESEN, pianist, will be heard as soloist with the Nutley (N. J.) Symphony on May 12 and 13. . . Appearances

are also scheduled for Philadelphia and Newark. ELWYN CARTER, baritone, was heard recently, as soloist in broadcasts over NBC and CBS.

The Czechoslovakian pianist, RUDOLPH FIRKUSNY has been re-engaged for a South American tour this summer. Leaving in April, Mr. Firkusny will return to the U. S. by way of Mexico, where he is scheduled for several concerts.

The two-piano team of VRONSKY and BABIN still retains partial civilian status, although Victor Babin is at present in the Army, stationed at Camp Lee, Va. On March 18 Pvt. Babin was allowed to join Mrs. Babin (Vitya Vronsky) in a recital at the U. S. Naval Academy at Annapolis, Md. and on March 27 they were soloists with the Philadelphia Orchestra in Richmond, Va.

THE IONIAN SINGERS, male quartet, have signed with Willard Matthews for a second year. The Ionians gave a program at the College of St. Elizabeth on March 8 and during the winter they made three extended tours. The members of the ensemble are: ALAN ADAIR, first tenor; ALBERT BARBER, second tenor; BRYCE FOGEL, baritone and pianist, and HILDRETH MARTIN, bass.

In the Phillips Academy Series at Andover, Mass., The AMERICAN STRING QUARTET—HAROLD KOHON, first violin; BENJAMIN LEVIN, second violin; FELIX FROST, viola, and RUSSELL KINGMAN, cello—played recently before a large audience.

Maekelberghe Succeeds Courboin At Peabody Summer School

BALTIMORE.—August Maekelberghe, Belgian organist, now a resident of Detroit, has been appointed to the faculty of the summer school of the Peabody Conservatory which will be in session for six weeks from June 26 to August 5, under the management of Frederick R. Huber. Mr. Maekelberghe will succeed Dr. Charles M. Courboin, who recently accepted the post of organist and musical director of St. Patrick's Cathedral in New York. Mr. Maekelberghe is at present organist and choirmaster of the Church of the Messiah in Detroit, and director of the Glee Club and Choir at St. Joseph Mercy Hospital. He is a Fellow of the American Guild of Organists.

Institute Pupils Presented In Concert of Concertos

Pupils of the Institute of Musical Art of the Juilliard School of Music were presented in a concerto concert on the evening of March 25, in the school concert hall accompanied by the school orchestra conducted by Willem Willeke. Those taking part were Mary Young Vance, who played the Mozart A Major Clarinet Concerto; Iris Trebacz who offered the first movement of the Beethoven Violin Concerto, and Phyllis Prunty, who played the Schumann A Minor Piano Concerto.

Eastman Scholl Graduates Engaged for Orchestras

ROCHESTER, N. Y.—Two graduates of the Eastman School of Music will occupy first chairs with the St. Louis Symphony next season. John A. Holmes, will be first oboist, and Dorothy Ziegler, will be first trombonist. Miss Ziegler, who received her Eastman School performer's certificate in both trombone and piano, has been a member of the trombone section of the National Symphony during the past season.

Frances Cleveland Opens Studio

Frances Cleveland, soprano, who was recently heard successfully in a recital in the Times Hall, has opened a studio for the teaching of singing in Carnegie Hall, New York.



TEACHING IN CHICAGO
Doris Doe

CHICAGO.—Doris Doe, mezzo-soprano of the Metropolitan Opera Association, is giving a six-weeks course for advanced singers, from April 10 to May 20, in Chicago. The course will include coaching for opera, concert, radio as well as in repertoire. Particulars can be obtained from Adelaine Pynchon, 70 East Cedar Street, Chicago.

Arvida Valdane Pupils Heard

Singers from the New York and Philadelphia studios of Arvida Valdane, teacher of singing, who appeared in recent concerts have included Ruth Evans, mezzo soprano who was soloist with the Philadelphia Music Club on March 7 and also in recitals in Pottstown and Schwenksville, Penn. Peggy Allen Graham, soprano, sang at the Stage Door Canteen at the Academy of Music, Philadelphia on March 20.

Arthur Kraft Gives Song Recitals

ROCHESTER, N. Y.—Arthur Kraft, tenor, of the faculty of the Eastman School of Music appeared in Kilbourn Hall on the Chamber Music Series, on Feb. 22, presenting Schubert's cycle, "Die Schöne Müllerin" with Helen DeJager at the piano. On Feb. 14, Mr. Kraft gave a song recital before the Germania Club, offering numbers by Bach, Haydn, Handel and Schubert, and a group in English by German, Gallatly, LaForge and Edward.

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New York Concerts

(Continued from page 23)

sacrificing certain minutiae for a sweeping effect, remained sharply delineated characterizations of great music. The pianist was at his best in the slow movement which, despite the ill-mannered audience's sounding like a tubercular clinic, came through with sparkling clarity and a gentle emotion characteristic of Beethoven's slow movements but which so few artists can faithfully interpret. Mr. Schnabel used his prodigious technique to great advantage in constructing tonal effects even where his material was not too malleable, as in the loose-jointed Sonata in A Flat which, despite brilliant manipulation of its many good passages, remained, when completed, still rather unyielding and singularly unsatisfying as an entity. The audience was completely won by Mr. Schnabel and cheered his playing repeatedly.

K.

Frederick Marantz, Pianist

Frederick Marantz followed up his harpsichord concert of the preceding week with a piano recital at the Times Hall the afternoon of March 26. The young man's program indicated ambitions of the most substantial sort. It opened with Bach's E Minor Partita and Beethoven's Sonata, Op. 110, and closed with both books of Brahms's Paganini Variations. In between came a mazurka and three etudes of Chopin, Honegger's "Prelude", "Hommage à Ravel" and "Danse", and Debussy's "Suite Bergamasque".

Mr. Marantz has strength of arm and finger and a well schooled technique. His performance of the Partita was clear and well articulated if it did not always suggest that the player appreciated the harpsichord origin of this music. The qualities of well developed mechanism marked also his presentation of the Beethoven sonata. But one felt here a want of imagination and also of a sense of style. Mr. Marantz played Beethoven as if it had been a question of Liszt. The deeper poetic note was conspicuously absent.

A moderate gathering received the player with cordiality.

P.

Ray Lev, Pianist

At her second recital of the season at Carnegie Hall on the evening of March 26 Ray Lev offered as her major works Bach's Chromatic Fantasia and Fugue, the Beethoven Sonata in E Flat, Op. 27, No. 1, and Mussorgsky's "Pictures at an Exhibition" before turning to first performances of five of Herbert Inch's "December Moods" and Anis Fuleihan's pleasantly interesting "Kyrenia" and "Harvest Chant". A mazurka and an impromptu by Chopin and two Rachmaninoff preludes, the E-flat and the C minor of Opus 23, completed the list.

This program again reflected the pianist's catholic tastes and in traversing it Miss Lev once more displayed her abundant energy and nervous force, which, as on previous occasions, induced a certain fitfulness of rhythm from time to time. On the whole, there was a somewhat greater gain noticeable in digital fluency than in imaginativeness or the ability to probe and reveal the soul of the music. Parts of the Mussorgsky "Exhibition" were played with good tonal balance and rhythmic adjustment, while others

were marred by forced tone and by a tendency to rush the tempo, especially marked in the "Old Women Chattering in the Road to Limoges", which accordingly lost its line and lacked its inherent humor. A large audience was in attendance.

C.

Jeanette Savran, Pianist

At her second Carnegie Hall recital on the evening of April 4 Jeanette Savran, pianist, who was first heard here a year ago in the same auditorium, confirmed the impression she made at the time of her debut of possessing ample technique for the tasks she sets for herself. Again her fingers moved fleetly and cleanly and her octaves were fluent, while the canons of good taste were scrupulously observed and a good sense of proportion was evinced. Two contrasting Scarlatti sonatas, in F minor and A, were neatly dispatched and the prelude in D from Book 1 of Bach's Well-Tempered Clavichord was given with an ingratiatingly rippling touch and an effective lilt.

At no time, however, did any of the music played seem to take any emotional hold upon the pianist. She remained coolly detached throughout, even through the Chopin C Minor Nocturne, notwithstanding a certain effect gained by the suggestive dynamics employed. Most of Schumann's Symphonic Etudes were deftly played, with, however, but little penetration below the surface of the music and, consequently, with a lack of adequate definition of the physiognomy of each one, while the majestic connotations of the twelfth, the final one, were apparently not envisioned at all.

The Chopin Etude in D flat, Op. 25, No. 8, Debussy's "Hommage à Rameau" and "La sérénade interrompue", Infante's "El Vito" and two pieces by Marc Carls, "Soliloqui" and "Dreadful Humoresque", were better adapted to the recitalist's present style.

C.

Carole d'Arcy, Mezzo-Soprano

Carole d'Arcy, billed as a mezzo-soprano, gave a recital at the Town Hall on the evening of March 21. Her program included a dispensation of Spanish and South American songs and numbers by Duparc, Massenet, Debussy, Thomas, Bemberg, Chausson, Rachmaninoff, Irving Piestrack and Pearl Curran. Ivan Basilevsky was her accompanist.

Y.

George Copeland, Pianist

George Copeland, pianist, gave his second recital of the season before a large audience in Carnegie Hall on the afternoon of March 25. He offered an interestingly varied program. Works by Rameau, Geminiani, Haydn and Bach opened the program, with a modern group by Debussy offering a satisfying contrast at the end.

The Debussy numbers were given affectionate treatment by Mr. Copeland, who revealed all the subtleties of the great French master's works which ranged in mood from "La Cathédrale Engloutie" to the ebullient "Feux d'Artifices".

K.

Celia Saloman, Pianist

Celia Saloman, who gave a recital at the Town Hall on the afternoon of March 26, is not exactly a novice. She had been heard at the same hall as far back as 1928. This time her program offered a sonata by Galuppi, Schumann's "Fantasie" in C, the A



Ray Lev

Jeanette Savran

Minor Sonata of Prokofieff, some Debussy preludes and Ravel's "Alborada del Gracioso". On the whole Miss Saloman was heard to better advantage in the music of Prokofieff than in Debussy or even in Schumann. In the sonata of the Russian composer her rather percussive touch was a good deal more to the point than in music calling for more subtle or poetic elements. She played it with considerable edge and vitality. That she can be graceful as well as spirited she indicated in the Ravel piece. The Schumann "Fantasie", vigorously as it was built up, suffered now and then from questionable pedaling.

Y.

Nota Camberos, Soprano

Nota Camberos, Greek soprano, who has been heard in this city before, appeared in recital at the Town Hall the evening of March 28. She offered a widely assorted program which ranged from old Italian airs to Lieder by Grieg and Schumann, Russian and English songs, operatic arias by Verdi and Massenet and a number of Greek folk melodies. Her singing made known at least the rudiments of style and her voice is in itself a good one, especially in the medium. It is hampered, however, by a faulty production and an enveloping haze of unvocalized breath. Martin Rich was her accompanist.

Y.

Oratorio Society Sings Bach Mass

The Oratorio Society of New York gave its 18th complete performance of Bach's Mass in B Minor in Carnegie Hall on the evening of March 28 with Alfred Greenfield conducting. The performance was dedicated to the memory of Albert Stoessel, who led the society from 1921 to 1943 and who conducted its first complete performance of the Mass in 1927. Vocal soloists were Louisa Moller, soprano; Mary Gayle Dowson, contralto; Edward Kane, tenor; Roger White, baritone; Wellington Ezekiel, bass. Instrumental soloists included Mary Becker, violin; Musician Frederick

Wilkins USNR, flute; Lois Wann and Carlos Mullenix, oboes; William Vacchiano, trumpet and Flügel horn; Harrison Potter, piano; Hugh Porter, organ.

One must be grateful to the Oratorio Society for bringing us the B Minor Mass at all, since opportunities to hear it are still too few. But at the same time, it must be confessed that this performance left almost everything to be desired. Attacks were unsteady, the rhythm was shaky, and the singing sadly lacking in spirit and vitality. The soloists, also, followed for the most part that unfortunate tradition of singing religious music lugubriously, as if that made it more impressive. In contrast, Mr. Vacchiano's trumpet playing and Miss Wann's beautiful oboe tone were a joy to hear. There were stirring moments, especially during the second half of the work, when the chorus warmed up a bit and Mr. Greenfield gained in authority. The audience was large and it obviously was moved by this supreme music. Perhaps next year we can have a better performance.

S.

Marion Lassen, Soprano

Marion Lassen, soprano, who has sung in concert and oratorio, gave a recital in the Carnegie Chamber Music Hall on the evening of March 29, with Thomas Martin at the piano. Miss Lassen's voice is an excellent one as regards quality and volume and particularly good in its medium register. She also has interpretative ability. Her program included works by Gluck and Bach, a group by Brahms, two airs from "Turandot" and works by Tchaikovsky, Bantock, Crist, Ganz, Marion Bauer and Alma Goatley. Miss Bauer's "The Red Man's Requiem" was especially appreciated.

D.

Lillian Stephens, Soprano

Lillian Stephens, young Texas soprano, offered an uncommonly well-chosen program at her second Town Hall recital on the evening of March 29. Three interesting songs by Santoliquido were followed by Bruch's "Ave Maria" and Brahms and Wolf Lieder, and then came four imaginative and distinctive songs by Paderewsky, "Ton coeur est d'or pur", "Naguere", "Un jeune père" and "L'ennemie". Four songs in English, the traditional "Light of the Moon", in the Hughes arrangement, Daniel Wolf's "River Boats", the Wyman-Brockway arrangement of "Noah's Ark", and Cadman's "Joy" rounded out the list.

The young singer courageously went through with her task despite the handicap of a bad cold, which prevented her from doing herself justice. At the

(Continued on page 32)

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New York Concerts

(Continued from page 31)

same time, she again disclosed a voice of good range and warm and pleasing quality, not by any means voluminous but susceptible to subtle coloring, marked musical intelligence and invariably good taste. Greater adeptness in convincingly defining contrasting moods is now a needed asset. One of her most felicitous achievements was her singing of the Bruch "Ave Maria". Stuart Ross was an able and sympathetic collaborator at the piano.

C.

Concert in Honor of England, March 31

A concert in honor of England, the second of the three Concert Salutes under the direction of Lazare S. Saminsky, was given in the assembly hall of Temple Emanu-El on the afternoon of March 31. Taking part were Dr. Warren D. Allen, organist; Dr. Werner Josten, conductor; Marguerite Kozens, soprano; Marcella Uhl, contralto; Betty Humby Beecham, pianist; Rebecca Clarke, violist; the choir of Temple Emanu-El and the United Temple Chorus of Long Island, conducted by Isadore Freed. The program included choral and clavichord works by Taverner, Byrde, Campion and Purcell, songs from Australia, New Zealand and Palestine, compositions by Miss Clarke, Hector Grattan, Sir Ernest MacMillan, John J. Weinzwieg, Miriam Gideon and Mr. Freed.

N.

Artur Schnabel, Pianist

A great ovation rewarded Artur Schnabel at the close of the third and final recital of his Beethoven series at Carnegie Hall the evening of April 3. An audience which filled the house from floor to ceiling summoned him back to the stage again and again apparently hoping against hope to obtain at least one encore in spite of the printed statement that there would be none. Very properly the artist remained adamant, which was as it should have been. For he had just concluded a towering performance of the Diabelli Variations, after which any addition would have been a deplorable anticlimax—not to say an impertinence.

Beside the Variations the program offered only two sonatas—the early one in A, Op. 2, No. 2, and "Les Adieux". It is a question if Mr. Schnabel would not have done better to confine his recital to the Diabelli masterpiece exclusively. As it was, one had the impression that the sonatas which formed the first half of the evening served chiefly as warming up exercises. The pianist played them in hard, dry, unemotional fashion, with coarse tone and a general lack of color. It was a disaffecting start and boded none too well for what was to follow.

No sooner did he embark on the Variations than Mr. Schnabel underwent a sea-change. The reviewer has often heard him play this still too misprized masterwork—has, in fact, heard from him interpretations even

more monumental than he gave at the present concert. Yet when all is said it was still an altogether prodigious performance, alike from the technical, musical and intellectual standpoint. Mr. Schnabel has lived for years with this wonder-work, has assimilated it with every fibre of his being. He has fathomed the deepest and subtlest implications of that microcosm of myriad aspect, in which Beethoven has talked prophetically in the very speech of Schumann, of Chopin, of Mendelssohn and of masters wandering still unborn in the realms of a remoter future. To itemize the elements of Mr. Schnabel's performance is a task beyond present space limits. Enough that, as a whole, it was grand beyond words.

P.

Singer Is Soloist With Busch Players

At the second recital given by Adolf Busch and his Chamber Music Players in Town Hall on the evening of March 31, the best came last, in the form of Bach's Cantata No. 56, "Ich will den Kreuzstab gerne tragen", beautifully sung by Martial Singher, with the New Choral Group taking the final choral. Both Mr. Singher and Lois Wann, the solo oboist, sustained the long phrases with masterly ease, and their performances had a finish which the other members of the ensemble might well have emulated.

The evening began with the six-part ricercare from the "Musical Offering", some of the most magnificent pages of music ever written. This was followed by the Suite in D, No. 3, which suffered from trumpet trouble and a general coarseness of attack and tone quality. Matters improved in the Concerto in D Minor for two violins, which was spiritedly played by Frances Magnes and Mr. Busch. But the finest achievement of the concert was the cantata, thanks to the artistry of Mr. Singher. One regretted the feeble singing of the chorus at the close, which was the sole blemish, apart from one moment of insecurity, on a singularly sensitive performance. The audience was again large, and it was obviously grateful for the opportunity to hear such a program.

S.

Vladimir Horowitz, Pianist

Vladimir Horowitz, Pianist. Carnegie Hall, April 5, evening:

Ballade in F Minor; Nocturne in E Minor.....Chopin
Sonata No. 7, Op. 83.....Prokofiev
Andante Spianato et Grande Polonaise Brillante.....Chopin
"Visions Fugitives"; Toccata.....Prokofiev
Waltz in A Minor, Op. 34, No. 2; Polonaise in A Flat.....Chopin

This recital was donated by Mr. Horowitz to the American Red Cross. From the stage during the intermission, the announcement was made that it netted \$10,500.

Mr. Horowitz's playing throughout the recital was of crystal clarity and although the program itself was not well chosen nor well contrasted. Opening Chopin numbers were well done and the Ballade especially interesting. The Prokofiev Sonata seemed, as at its first hearing earlier in the season, empty, self-conscious music. The Andante Spianato was a fine piece of clear tone painting. The so-called "Visions Fugitives" may be dismissed as

unimportant. The Toccata, except for the opportunity given for display of amazing technique, had little to say. After it, the Chopin waltz fell like a chrism on the ears. The closing Polonaise was another exciting display of technique especially in rapid left-hand octave passages. Needless to say, there was a capacity house, and several hundred Red Cross workers in white uniforms decorated the stage.

H.

Collegiate Chorale in Town Hall Endowment Series

Collegiate Chorale, Robert Shaw, director, Town Hall, April 5, evening. Program of American choral music:

"Be Glad Then, America"; "David's Lamentation" "Chester" William Billings
"Erie Canal" (Early American Work Song) arranged by Tom Scott
"I Wonder as I Wander" (Appalachian Carol) arranged by John J. Niles-Robert Shaw
"Soon a Will Be Done" (Negro Spiritual) arranged by William Dawson
"He Only Comes and Goes Away" Charles Warner
Credo.....Morris Gedzelman
"Blues in the Night" Harold Arlen-Roy Ringwald
"Alleluia".....Randall Thompson
"The Mystic Trumpeter" Norman Dello Joio
"Battle Hymn of the Republic" arranged by Roy Ringwald-Robert Shaw
"Storm along John" (Capstan Shanty) arranged by Richard Terry-Frank Cunkle
"Set Down, Servant" (Spiritual) arranged by Robert Shaw
"Wondrous Love" Traditional Southern Folk Hymn collected by Annabel Morris Buchanan
"Kedron" and "Saints' Delight" (from Southern Harmony) harmonized by Hilton Rufty
"Warrenton" (from Original Sacred Harp) harmonized by John Powell
"Three Mother Geese": "Little Jack Horner", "Old Mother Hubbard" and "Tom, Tom, the Piper's Son" Harry Simeone
"A Free Song" (Secular Cantata No. 2): Part 1, "Long, Too Long, America" and "Look Down, Fair Moon"; Part 2, "Song of the Banner" William Schuman

At the beginning of the Collegiate Chorale's second concert of the season, given as a feature of the Town Hall Endowment Series Conductor Robert Shaw explained to the audience that the program embraced five classifications, early American religious songs, American folk-songs, present-day popular songs, present-day art songs, and songs written in the workshop of the organization by members of its personnel. As it turned out, the order of the program was arranged with regard to effective sequence and not in accordance with the specific groupings.

Several of the numbers sung were marked as first performances and of these the Dello Joio work was the most elaborately proportioned. A setting of Walt Whitman's "Mystic Trumpeter", it was sung by a small choir and the chorus proper, with Patricia Neway, Alan Werner and Gordon Berger singing the solos for soprano, tenor and baritone, respectively, and Raymond Alonje playing the extended French horn part. The music proved forced, hard and angular, the product of cerebration rather than of enkindling inspiration. Of the other novelties Charles Warner's setting of Tagore's "He Only Comes and Goes Away" and Morris Gedzelman's "Credo" had individuality and good craftsmanship, while the three nonsense songs by Harry Simeone, also of the Chorale, were amusingly effective.

Most of the arrangements were discreetly fashioned and it was frankly acknowledged that the version of "Blues in the Night" used was an arrangement made for commercial radio use. The early Billings songs were of special interest, though an illogical error was made in singing the second and third without a pause between. All in all, the program was a stimulating cross-section of American choral music.

The dramatically expressive singing

of the Chorale under its energetic and energizing conductor has its accustomed vitality and rhythmic drive, which invariably produce an exhilarating effect. The balance was poor, however, as men, strange to say, predominated and they were placed in the front of the stage with the women mixed in here and there farther back and on the sides, with the result that the basses and tenors sounded too assertive, while the sopranos were weak and wavering and colorless.

C.

Merce Cunningham and John Cage Give Recital

Merce Cunningham, a leading dancer in Martha Graham's group, gave a solo recital in the Studio Theatre on the evening of April 5 with the collaboration of John Cage, whose experiments with percussion instruments and use of the piano to produce exotic effects have aroused interest for several years past.

Mr. Cunningham has developed a superb technique, and he is that rare phenomenon, a dancer whose native speech is pure movement. Dramatic and psychological connotations there were, to be sure, but always subordinate to the line and rhythm of the composition. In such dances as "Root of an Unfocus" and "Totem Ancestor", he revealed creative gifts amazing in so young an artist. Mr. Cage can work miracles with a piano. By wedging a few screws between the strings and other devices, he turns it at will into a Javanese orchestra or an Africa ritual accompaniment. Assisting him were Juanita Hall, soprano and three percussion players. Mr. Cunningham's costumes were excellent, and the effective lighting was directed by Betty Burch.

S.

Waldemar Johnsen, Baritone

Waldemar Johnsen, a Norwegian baritone who is said to have made a dramatic escape from Norway two years ago, was heard in a debut recital in the Town Hall on the evening of April 6, with Paul Ulanowsky at the piano. Mr. Johnsen disclosed a voice of good quality and well under control. He is also a well-schooled singer in the matter of platform deportment and in projecting the mood of what he sings.

A large part of the program was made up of songs by Norse composers, Kjerulf, Lie, Alnaes and Grieg and there were also native Folk songs. Some of this music was familiar, but much of it less so and in consequence, sung with the original texts, it had increased interest. In the opening group, in English, the singer's enunciation was excellent. Mr. Johnsen is a capable artist and an interesting one, and further recitals by him will be awaited with interest.

D.

Richard Dyer-Bennet, Tenor

Richard Dyer-Bennet, who was heard in his New York concert debut last month, gave his second recital in Town Hall on the evening of April 4 before a large and attentive audience who repeatedly demonstrated their enthusiasm for his unique entertainment. The program was composed of English and Irish ballads, and a group of American folk-songs, ballads and a cowboy song. The guitar-playing "minstrel" has built up a devoted following, largely from his Village Vanguard audiences, but now incorporated by many new devotees to his individual art. Mr. Dyer-Bennet also sang a group of his own compositions, followed by several encores to end the recital.

K.

Mary Gale Hafford Plays For Service Organizations

Mary Gale Hafford, violinist, was heard recently, as soloist under the auspices of U.S.O. Camp Shows; at the Service Men's Club, New York City, and at Fort Slocum Y.M.C.A.

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Mr. Parfony, a native of Spain has for the past five years devoted most of his time to representing various Latin-American and Spanish composers and publishers.

Artists Heard at Swarthmore

SWARTHMORE, PENN.—The William J. Cooper Foundation and the Music department of Swarthmore College presented Karl and Vally Weigl, pianists, and Roman Totenberg, violinist, in a concert in the Clothier Memorial Auditorium of the college on March 24. A feature of the program was the first performance in America of Mr. Weigl's Second Sonata for violin and piano.

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Cape Cod Center Names Directors

The Cape Cod Musical Arts Center, East Brewster, Mass., which opens its season on June 29, recently announced the directors of the Summer music camp.

Ralph W. Stone, who has conducted in various festivals as well as at the New York Center Theatre for the Ballet Theatre, has been named general musical director.

Charles Ashley, long associated with the best in musical and dramatic productions, has been appointed general stage director.

Tom Scott, formerly with the Fred Waring radio program will be the Center's director of radio. Ballet production will be handled by the teacher and choreographer, Alexandre Gavrillov. Frank Keedy is to be organist and choral director and Katherine Lehmann assumes her duties as director of the art department.

Catherine C. Crocker is the managing director of the Center.

Institute Students

Take Part in Recitals

Students at the Institute of Musical Art of the Juilliard School of Music in New York gave a recital on March 17. Participating were Lois Rebuck, soprano; Marjorie Dana, David Jaffe, Ruth Duncan and Susanne Hohenberg, pianists; Peter Tramontana and Gerald Gelbloom, violinists; Marion Tarter, and Patricia Smith, sopranos. Pupils of Carl Friedberg gave a recital on March 23. Those taking part were Marilyn Hanna, Kay Sadanaga, Joseph Erwin, Margaret Taylor, James Leon and Rosalyn Briskin.

Heniot Levy Pupils Give Recital

CHICAGO.—Heniot Levy of the piano faculty of the American Conservatory of Music presented a group pupils in recital in Kimball Hall on March 25. Those heard included Marguerite Breidenbach, Roberta Brown, Joyce Pavlak, Hazel Johnson, Marion Marquardt; Margaret Henderlite; Pansy Jacobs Lieberfarb and Kathryn Hart. M. McL.

Benefit Concert Given

At Greenwich Music School

Greenwich House Music School gave its annual benefit concert on March 31 in the school auditorium, 27 Barrow Street. The music school orchestra and soloists offered a program of works by classic and modern composers. A special memorial piece

was played to honor the 8 Greenwich House boys killed in action, out of 450 Settlement House members in the armed forces. Lucrezia Bori was guest of honor.

Emilio De Gogorza

Resumes Classes

Emilio De Gogorza, who for some time has had to suspend his vocal classes on account of illness, has resumed his teaching of voice production and coaching at his studio, 110 West 55th Street, New York. Two of Mr. De Gogorza's pupils, Margaret Speaks, soprano, and Conrad Thibault, baritone, are now making extended tours through the United States.

A New Song Heard

At a forum held in the studio of Berta Gerster-Gardini, a new song, "Sea Cloud" by Fabian Rumma, was sung for the first time in public by Annette Simpson, Mme. Gerster-Gardini's assistant.

Martha Lipton Sings

At Columbia University

The Institute of Arts and Sciences of Columbia University, presented

Martha Lipton, contralto, in recital in the McMillin Theatre on the evening of March 29. Miss Lipton sang numbers by modern Italian composers Lieder by Brahms and Schubert, and works in French.

Galamian Presents Pupils

Ivan Galamian, violinist and teacher, presented a group of his pupils in the Town Hall on Feb. 11. Those taking part included David Nadien, Charles Petremont and Helen Kwalwasser. Mr. Nadien and Mr. Petremont were also heard in individual recitals recently in the same auditorium.

Haughton Pupil Engaged For Solo Church Position

Frank Day, bass, has been engaged as soloist for the choir of Calvary Episcopal Church, Fourth Avenue and Twenty-first Street. Mr. Day took up his new duties at the end of last month.

Griffing Pupil Heard

Marietta Vore, soprano, pupil of Edith White Griffing, teacher of singing, gave a successful recital in the Times Hall on the evening of March 5. Miss Griffing has been invited to give a special Summer course in Texas.

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WAR ENHANCES HONOLULU'S MUSICAL LIFE

Influx of Service Men Has Spurred Concert Activities and Increased Music Study—Fritz Hart's Popularity Undiminished

By ROBERT VETLESEN

SINCE Honolulu was the fortified outpost lying directly in the path of the storm from the Orient, the effects of the war upon the community were more immediate and direct than upon any other part of America. The savage bombing of Pearl Harbor not only destroyed the first American lives and the first American property to be lost in the world-wide conflict but was the signal as well for instantaneous conversion in Hawaii to war-time conditions of living.

While many of the conditions created by war economy and war philosophy are peculiar to Hawaii, many are not. They are merely slower to appear in other communities because those communities are further removed from the center of pressure.

Pre-war Survey

In order to estimate and appreciate the changes wrought in Honolulu's musical life, it is necessary to know what the musical resources were before the war began. First among these was the Honolulu Symphony, an organization which has been in existence for 41 years. Led by its able conductor, Fritz Hart, the orchestra gave from four to six concerts annually. Choral societies were numerous, the most important being the Honolulu Gleemen and the Bach Choir, both of which enjoyed large memberships and were accustomed to give at least one public performance in the course of the year. The Academy of Arts, while primarily a museum specializing in Oriental art treasures, presented a number of concerts by local artists and by artists passing through Honolulu. These concerts were open to the public without admission charge and were eagerly awaited by music-lovers. The Morning Music Club, whose membership consisted of women actively engaged in the musical life of the city, met once a month to enjoy a program, usually by club members but sometimes by guest artists. The Club was active in promoting scholarships for deserving young musicians. A chamber music group, the Liebrecht Quartet, gave an annual series of concerts, often augmenting their group to present quintets or works for chamber orchestra. The Artists Series, managed by George Oakley, included in its roster such well-known names as Menuhin, Rubinstein and Melchior. Two schools of music dominated the educational field, Punahou and the Honolulu Music Academy, though scattered courses were also given at the University of Hawaii. The number of students enrolled in the two music schools probably exceeded 700.

On Dec. 8, 1941, it seemed that normal musical life in Honolulu had come to an abrupt stop and would not be resumed till the war was over. Events of the following weeks tended to bear out this fear. Schools were closed, the Symphony postponed indefinitely the opening of its season, concerts of the Liebrecht Quartet were cancelled, and the Artists Series became a manifest impossibility. On the other hand, the Academy of Arts was able to obtain permission from the Military Governor as early as Jan. 4, 1942, for a piano recital. Attendance was meager, the audience numbering less than 200 as contrasted with the 700 or more who had regularly attended such concerts before. People who came carried gas-masks and were informed before the concert where to take shelter in the event of an air-raid alarm. The atmosphere was somewhat uneasy.

When permission to re-open the schools was granted, many schools found themselves limited as to space, certain buildings having been taken over by the Army for its use. Others were obliged to seek entirely new quarters. Among the latter was Punahou, a heavily endowed private school whose buildings had been placed at the disposal of the U. S. Engineers. The school was unable to find a suitable building for its Music School. Moving regretfully from its new home, completed only two years before, the Music School found itself confronted with formidable problems, acoustical and otherwise. After a few months in entirely unsuitable rooms it closed, presumably for the duration of the war. The Honolulu Music Academy, housed in a smaller building, was able to keep going.

Symphony Resumes

The Symphony Orchestra gave its first post-blitz concert April 26. Attendance was unexpectedly large and proved undeniably that the general public wanted to hear good music, war or no war. The proportion of uniforms in the audience was hardly less striking than among the orchestra's personnel. That the conductor had reason for anxiety as well as satisfaction was all too apparent; the calling of an Army or Navy "alert" would have resulted in gaping holes in all sections, particularly the brass and wood-wind.

The Academy of Arts, cooperating with the Honolulu Music Academy and the Honolulu Arts Society, attempted a new type of program designed for Servicemen whose interests were artistic or musical or both. A short program was presented by artists from the Honolulu Music Academy after which the audience was invited to make use of materials provided by the Academy of Arts to paint, draw, or mold in clay as fancy dictated. Pianists were urged to play on the pianos provided after the set program was concluded. Refreshments were served by the Honolulu Arts Society. These programs met with varying success. Not only was the attendance variable, but the degree of interest as well. If there were enthusiasts among those present, an air of spontaneity would prevail which made for an extremely pleasurable afternoon. But after five

such programs, the organizations involved concluded that the hazards were too great; reluctantly they decided to abandon the programs.

Another project undertaken during this period by the Academy of Arts in conjunction with the Honolulu Music Academy was a series of free concerts for school children. Programs were carefully arranged to appeal to the particular age-group invited. This idea proved enormously successful. Twenty-four recitals were presented, total attendance being 5,138. Both public and private schools made it clear that they appreciated invitations. For their part, the artists who performed commented frequently on the pleasure of playing for a warm, responsive, unjudged, but completely honest audience.

Meanwhile, Honolulu was recovering its equilibrium. The attempt to exist without any pleasures whatsoever, all energy being expended on work had proved unsound. The study of music was an activity which served not only to relieve tension, but helped to make the long black-out hours more tolerable as well. Before long an unprecedented number of adults was studying music. The Honolulu Music Academy and private teachers alike were inundated by the flood. The types of people finding stimulus or relaxation in the study of music were many and various. A list would include business-men, lawyers, housewives, school-teachers, defense-workers, and so on, almost *ad infinitum*.

Service Participation

The Army and Navy were gradually becoming stabilized. An increasing number of servicemen were able to predict with reasonable certainty the length of their stay in a given locality. Many of these had been away from civilian life long enough to be keenly aware how important it was to have an established hobby on which they could spend their spare moments. As the war lengthened, even those who expected momentarily to be ordered to another unit, perhaps thousands of miles distant, would register nevertheless for music lessons and courses in music, feeling that if they were unable to complete what they had started they would still be the gainers for having started. This philosophy prevails now. Scheduling of lessons for such men is by means easy, for their leave does not necessarily fall on the same day each week.

It was inevitable that with the tremendous influx of soldiers and sailors there would be a corresponding increase in the number of Servicemen well trained in music. There are several exceptionally gifted pianists and singers in Honolulu at the present time, and it is by no means an uncommon experience to run across a private who formerly was first-desk violinist in one of the famous mainland orchestras. The Academy of Arts has engaged many of these artists for Sunday afternoon concerts. These events almost always attract a capacity audience.

One indirect result of the programs given by Servicemen is the powerful stimulus exerted upon the boy population to study music. While the notion that to play an instrument stamped a boy as a "sissy" has not been prevalent in Hawaii during recent years, there is no denying the fact that more boys are studying music now than ever before.

Attendance at the Symphony concerts has increased by more than 50 percent in spite of gasoline rationing and other hindrances. Six performances will be given this season instead



Fritz Hart

of four. The proportion of Army and Navy personnel playing in the orchestra has risen and is now one-third. The Liebrecht group has likewise expanded and will give eight concerts, twice the number it gave last season.

An idea which proved to have popular appeal was that of moonlight concerts. These were inaugurated by Central Union Church under the musical direction of Kenneth Holt. A typical program included organ numbers, choral numbers and solos by a prominent local artist. There was no charge for these concerts.

Attendance Increasing

Two musicians well-known locally, Glenna Podmore and Jane Winne, have established a Musician's Center with headquarters at the Library of Hawaii. Recognizing the fact that musicians, whether in the service or not, would rather "make music" than do almost anything else, they have concentrated on arranging for programs by servicemen at churches and other institutions. Attendance has been consistently good and is increasing. Townspeople are curious to hear the newcomers while Servicemen feel a strong bond of sympathy with artists wearing Army or Navy uniforms. For the performers, these concerts represent a brief return to the normal. They welcome the incentive to practice, moreover, recognizing the danger of allowing their technical facility, gained at the expense of so much arduous effort, to deteriorate. Another objective achieved by the concerts is the fostering of contacts between Servicemen and civilians. The Musicians' Center helps Servicemen to find the music they need, serves as a distributing center for Symphony tickets donated by townspeople, provides recordings and a room in which to play them and keeps newcomers posted as to musical events.

The Honolulu Art Society has offered a prize of \$250 for the best symphonic composition written by a man or woman serving with the Armed Forces in the Pacific Area. Manuscripts must be submitted before July 4, 1945, closing date of the competition. A competitor is not disqualified if he should leave the Area before completing his composition.

From the foregoing it may be seen that the war has intensified interest in music in Honolulu. If indications are to be trusted, this intensification has not yet reached its climax.



Musicians Entertain Canadian Servicemen at an International Tea at the Maple Leaf Service Club in New York. With Two Sailors (Left to Right) Are Seen Four Metropolitan Singers, Doris Doree, Alexander Kipnis, Bidu Sayao and, at the Piano, Raoul Jobin

Accompaniment To Victory



Official U. S. Navy Photo
Julius Huehn, Baritone of the Metropolitan Opera, Signs His Commission as a Lieutenant in the United States Marine Corps Reserve, with Captain Bradford Perin Looking On



Official U. S. Navy Photo
Private Victor Babin and Mrs. Babin at the U. S. Naval Academy in Annapolis, Where They Gave a Recital, Are Greeted by Comdrs. T. W. Davison (Left) and E. B. Dexter

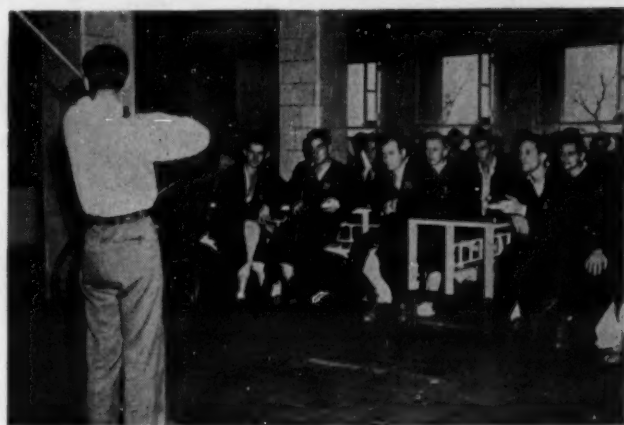


Official U. S. Navy Photo
At a Concert Given at the Hospital of the Great Lakes Naval Training Station: (Left to Right) Capt. E. A. Lofquist; Chief of Staff, Robert Weede, Baritone of the Metropolitan Opera; Capt. A. J. Toulon, M. O. in C., and Mrs. James McMillan, President of the Illinois Opera Guild



Acme

Marines Hospitalized in New Guinea After the Attack on Cape Gloucester Are Entertained by (Left to Right) Benjamin De Loache, Baritone, Accompanied on the Accordion by Vikki Montan, John Wayne of the Motion Pictures, in His Ten Gallon Hat, and the Australian Stage Star, Carol Mercer



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